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WITH BASS LINES

AC/DC
"HELLS BELLS"
"WHO MADE WHO"
ALL THAT REMAINS
"TWO WEEKS"

THE BEATLES
"NORWEGIAN WOOD"

OZZY OSBOURNE
"MR. CROWLEY"

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"CHRISTMAS EVE/
SARAJEVO 12/24"

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HAS NICE
WHITE TEETH!"

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OFF THE RAILS ON A
RAZY TRAIN

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LICKS
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NEW GUITARS!
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BLACK DAHLIA
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DARON MALAKIAN
DEFTONES

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Future
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JANUARY 2009

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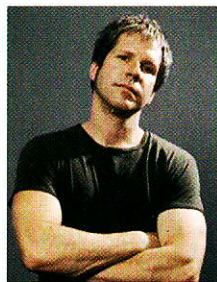
THE WOODSHED

JANUARY 2009

FOREVER YOUNG

A FEW YEARS back, AC/DC's Angus Young told *Guitar World* writer Alan di Perna the story of how he began wearing his school-boy outfit onstage. "When we were growing up, I'd come home from school every day and pick up my guitar without bothering to change out of my uniform. My sister always remembered that. She'd come to call me to dinner, and I'd still be in my school suit, playing away. She thought it was cute. So when AC/DC got started, she was the one who said, 'You know, it would be a great thing if Angus got up onstage with the school suit. 'Cause nobody's ever done anything like that.'"

"The school suit helped people remember who we were when we were first starting. I gave a visual side to the band."



But it's not a con. To this day, when I get up onstage, I become that school boy."

This is why *Guitar World* bows at the altar of AC/DC. If it's okay for a 53-year-old man to run around on a public stage wearing short pants, then it certainly gives us permission to wear our shitty black T-shirts, jump around like a monkey and bellow along with AC/DC's newest single, "Rock 'N' Roll Train," even if we're old enough to know better.

But perhaps what is more important is that Angus & Co. will never "con" us. AC/DC's aspirations are humble and the very definition of rock and roll. They like women, a good party and loud guitars, and they don't care too much about what other people think.

Or as Angus says so eloquently in our cover story: "The reality is that not everybody's got nice white

teeth or the full-scale beauty treatment. Not all women have silicone implants. In the real world, people just get on with their lives. And that's where AC/DC come in: we're in that culture; we make music for that culture; we hit them at the bottom-end. We come up that way."

And for that, we salute him.

Speaking of straight talk, even if you're not an Oasis fan, we urge you to read Joe Bosso's interview with outspoken British guitarist Noel Gallagher. While some would accuse the unbrowed rocker of egotism, we found his unvarnished opinions about music to be a breath of fresh air. It would be nice if more musicians thought as deeply about their craft and had the courage of their convictions to express themselves in such free and open manner. Cheers, mate!

—BRAD TOLINSKI
Editor-in-Chief

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JUSTICE SERVED

Great job on your Metallica issue! [Dec. 2008] I must have read six different cover stories on them this year, but yours was the most thorough.

—Charley Bean

I am a Metallica fan through and through: I bought *Death Magnetic* the day it came out and have listened to it so many times I've lost count. As the magazines with Metallica on the cover started to hit the newsstands, I grabbed them all. And after reading them, I decided that yours was by far the best—and it always is, which is why I am and have been a subscriber. It's like Christmas morning every time a new issue comes to my house. Keep up the good work.

—Andy Wall

Hey *Guitar World*, nice job on the history of Metallica! I loved the part about James going through Lars' record collection when they were kids. A buddy just gave me a copy of *Death Magnetic*, but I bought *Re-Load* when it came out, so I still feel like they're into me for \$19.90. Good issue, though.

—Bobby Hilbrich

Great Metallica features in the December issue! I haven't listened to anything else since *Death Magnetic* came out, and I really appreciated the tab for "...And Justice for All."

—Chris K

POLITICAL UNREST

As a Christian, I think it's great that *Guitar World* covers bands like Underoath. [Dec. 2008] However, not all Christians are trying to "legislate lifestyle choices." Please keep politics out of your articles.

—Justin Cheyka

We recognize that, Justin. The exact passage was, "they don't seem to be the kind of Christians who want to legislate lifestyle choices through their art." However, we disagree that the statement was political. Not that there's anything wrong with that.

GREAT TIPS

The 10 Essential Tips for Home Recording supplement in the November issue was great! It has single-handedly

transformed my recordings. My songs went from muddy to butt-kicking. The paragraph on high-pass filters told me something I'd never known before, and it will likely be the most powerful piece of information I've ever come away with from *Guitar World*. Also, the Paul Gilbert column in the December issue was impressive. The day I received the issue I began to incorporate some of his ideas into my students' lessons. I can't think of a higher compliment.

—Jeff Trickel

AND THE WINNERS ARE...

I'm floored! I was so giddy that I won, I just couldn't believe it! Thanks!

—Jennifer McKay
(Winner of the EMG Jim Root Total Guitar Giveaway)

Michael Schenker is a living legend, and this Dean V autographed by Michael is awesome. Thank you, *Guitar World*!

—Louie Albanese
(Winner of the Dean Guitars Michael Schenker Giveaway)

For more incredible giveaways, check out the Contests section of guitarworld.com!



I HAVEN'T LISTENED TO ANYTHING ELSE SINCE *DEATH MAGNETIC* CAME OUT, AND I REALLY APPRECIATED THE TAB FOR "...AND JUSTICE FOR ALL"



RECENT READER TRANSCRIPTION REQUESTS

MASTODON "Capillarian Crest"
ICED EARTH "Pure Evil"
ALL THAT REMAINS "Two Weeks"
METALLICA "Suicide & Redemption"
KENNY WAYNE SHEPHERD "Blue on Black"

Go to the Transcription Requests section of the *Guitar World* Forums (guitarworld.com/forums) to request a song you'd like to see transcribed in *Guitar World*!

TRANSCRIBED!
See page 150



DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



ERIK SKEIE

AGE 17
HOMETOWN Nederland, CO
GUITARS Jackson X Series
WRXT Warrior, Yamaha Pacifica
SONGS I'VE BEEN PLAYING Metallica's "...And Justice for All," Iron Maiden's "Losfer Words (Big 'Orra)," and originals by my band, Winter Rising
GEAR I MOST WANT Line 6 Spider III HD150 head with 4x12 cab



ARIC VILLARREAL

AGE 34
HOMETOWN Tucson, AZ
GUITARS Gibson Flying V, Les Paul Studio and SG Special, Ibanez nylon-string and Fender Precision bass
SONGS I'VE BEEN PLAYING Blue Öyster Cult's "Flaming Telepaths," Nirvana's "Smells Like Teen Spirit" and Pentagram's "Earth Flight"
GEAR I MOST WANT Rickenbacker 650s, Gibson Les Paul Standard Gold Top, Fender Twin Reverb



ERIC DERKS

AGE 43
HOMETOWN Houston, TX
GUITARS Custom Fender Stratocaster, Dean Baby ML
SONGS I'VE BEEN PLAYING The Who's "Won't Get Fooled Again" and U2's "With or Without You"
GEAR I MOST WANT Gretsch White Falcon

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefaitth@guitarworld.com. And pray!

TUNE-UPS

INSIDE GUITARWORLD.COM 32 BETCHA CAN'T PLAY THIS! 36 DEAR GUITAR HERO 42 SETLIST 44 & MUCH MORE!!!

SAFE AT HOME

DEFTONES STAY WITHIN THEIR COMFORT ZONE ON THE GROUP'S JUST-COMPLETED NEW ALBUM. [By JOE BOSSO]



THE DEFTONES HAVE just wrapped their fifth album with producer Terry Date. As guitarist Stephen Carpenter sees it, working with Date, who has helmed all of the band's recordings except for 2005's *Saturday Night Wrist*, has its positives and negatives.

"The positives are that Terry has faith in us and lets us be ourselves," he says. "The negatives are that Terry has faith in us and lets us be ourselves." The guitarist roars with laughter. "Honestly, though, it's cool. We missed Terry on the last record [produced by Bob Ezrin, although Date did come in and help out at the last minute], so this time we felt like we were back in our safety zone."

Comfort is at a premium for the Sacramento-based Deftones, who have, during their 20-year career, weathered near-breakup-level personal tensions and singer Chino Moreno's risky vocal surgery in 2001. "We've fought long and hard to still be around," Carpenter says. "A lot of the bands who came up with us have fallen by the wayside. We feel that we've earned our right to do things the way we want. Hell, in five years we'll be eligible for the Rock and Roll Hall of Fame." He pauses, hearing the sound of his own words, and then adds: "Yeah, right. That'll happen."

Carpenter describes the group's new album, due in spring 2009 and tentatively titled *Eros*, as "a natural and unforced continuation of the Deftones' sound. It isn't about having a hit single or being with what's current—it's about passion and art. Our music is a pretty cool combination of the heavy and the mellow. We feel as though we kind of invented a style, and we're going to see it through until we run it to the ground." □

AXOLOGY

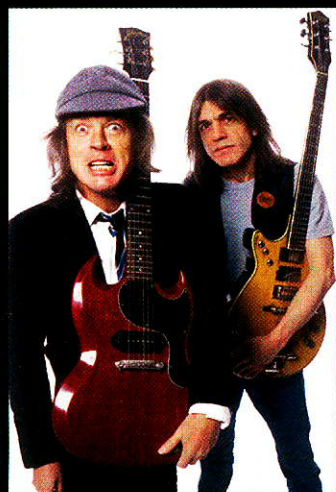
- **GUITARS** ESP STEF B-7 and STEF B-8 Stephen Carpenter Baritone seven- and eight-string models
- **AMPS** Marshall JMP-1 MIDI preamp, Marshall 9200 Dual MonoBloc power amp
- **EFFECTS** Boss RV-3 Digital Delay, OC-2 Octave, PN-2 Tremolo, FZ-2 Hyper Fuzz, Native Instruments Guitar Rig 3
- **STRINGS** Ernie Ball

RIGHT NOW ON

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GuitarWorld.com celebrates the girls of the Lingerie Football League's Tampa Breeze! Powered by quarterback Reby Sky, the Breeze will look to be fierce competitors during the 2009 LFL season. But if you don't feel like waiting until then to get your taste of "true fantasy football," simply head over to guitarworld.com and check out our exclusive gallery of the Breeze with guitars!



» FREE AC/DC TRANSCRIPTIONS!

The mother lode of free *Guitar World* Premium AC/DC transcriptions is now available on our guitar tabs site, tabs.guitarworld.com. Get official transcriptions of the classics "Back in Black," "You Shook Me All Night Long," "Thunderstruck" and "Let There Be Rock," as well as two *Black Ice* songs: "Rock N' Roll Train" and "War Machine"! Also, right now on tabs.guitarworld.com you can get a free Premium transcription of the Buckethead shred-fest "Jordan."



The Tampa Breeze
in action on
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» EXCLUSIVE ONLINE LESSONS!

GuitarWorld.com is fast becoming a major online destination for video lessons. With our Guitar Basics Series, you can learn such techniques as hammer-ons and natural harmonics. There's even a thorough tutorial on how to properly set up your amp. Many Guitar Basics lessons come with free, downloadable tab and audio files. We also give you our Quick Licks tutorials that show you everything you need to know—including fingerings, tunings and picking techniques—to play some of the most iconic licks in rock history, from songs like Nirvana's "Come As You Are," the Eagles' "Hotel California" and many others. There's also an exclusive lesson with Lindsey Buckingham on how to play the Fleet-

wood Mac classics "Never Going Back Again" and "World Turning"!

» GUITAR WORLD STORE: NEW CONTENT

If you haven't yet visited the *Guitar World* online store, do yourself a favor and head over to guitarworld.com/store to see the site's new-and-improved look and new selection of products available for purchase. In addition to various installments from our popular *Guitar* DVD series (including *Play Christmas Songs on the Guitar*, *Learn Shred*

Guitar and more), the online store now features back issues of *Guitar Legends* magazine (Randy Rhoads, ZZ Top, Rush and Iron Maiden) and special items from *Revolver* magazine, including a recent *Book of Tool* special issue and *Revolver* T-shirts.

ON NEWSSTANDS NOW!

2009 GW Holiday Review Guide

The ultimate compendium of the year's best gear is now available at a newsstand near you! The 2009 *Guitar World* Holiday Review Guide features listings, photos, specs, prices and more for hundreds of electric and acoustic guitars, amps, effects and basses—as well as the ladies of VH1's *Rock of Love: Charm School* modeling some of the year's hottest gear! And be sure to go to guitarworld.com for an exclusive photo gallery featuring outtakes from the issue!



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PLUS: 2009 GUITAR SNEAK PREVIEW
STOCKING STUFFERS & MORE!



SUPER TROOPERS

JIMMY PAGE, RANDY RHOADS, RUSH AND JUDAS PRIEST ARE IMMORTALIZED IN NEW LIMITED-EDITION SCULPTURES.

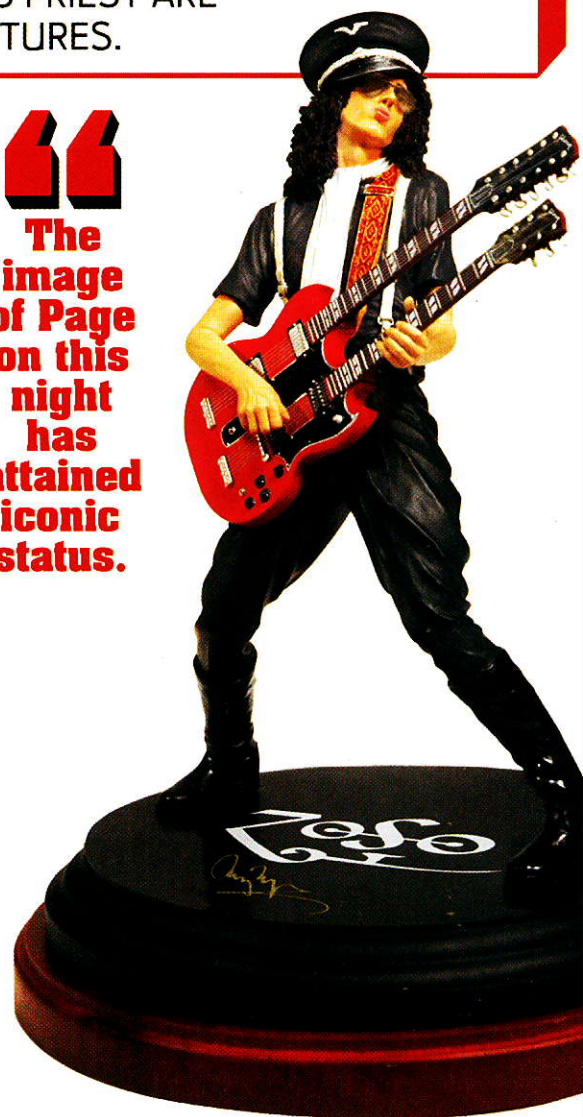
ON APRIL 6, 1977, Jimmy Page took the stage at Chicago Stadium dressed like he had just stepped off the cover of *Led Zeppelin II*, in a Stormtrooper's hat, scarf and boots. With aviator shades in place, Page cocked his Gibson double-neck, launched into "The Song Remains the Same" and proceeded to lead his band through an epic marathon show. Only a few photos of this concert exist today, but the image of Page on this night has attained iconic status.

Knucklebonz, the company that creates high-end sculptures featuring classic rock artists, has captured this moment in "Stormtrooper," a nine-inch tall, hand-painted

limited-edition collectible. This is the second Jimmy Page sculpture created by the company. The first was released in '07 and featured the guitarist in his white poppy dragon suit, with a violin bow held high overhead as in his memorable 1977 performance of "Dazed and Confused." Both pieces are fully licensed and approved by Jimmy.

In addition to the two Page sculptures, Knucklebonz is releasing figures of Ted Nugent, Randy Rhoads, Glenn Tipton and K.K. Downing of Judas Priest, and a Rush "Starman" statue. Suggested retail price for each sculpture is \$115, and all are available through select retailers worldwide or at knucklebonz.com. □

“The image of Page on this night has attained iconic status.”



INQUIRER [By JOE MATERA]

BRIAN ESCHBACH of BLACK DAHLIA MURDER

What inspired you to start playing guitar?

Basically, it was fun to play. When I was a little kid, I used to watch tons of music videos with my dad by bands like Scorpions and Judas Priest, and they always made playing guitar look really fun.

What was your first guitar?

It was a red Squier Stratocaster that I bought for \$250. I got it when I was 12. I learned to play my first riff on that thing. I still have it. I think it's in the trunk of my car, buried under a bunch of stuff, at the moment.

What was the first song you learned?

"Dirty Deeds Done Dirt Cheap" by AC/DC. I had about three or four lessons with this teacher when I first got the Squier, and he showed me how to play it. It made me sound really good, even though I was just a first-time guitar player.

Do you remember your first gig?

I was playing bass in this crusty punk rock band at a party at someone's house while their parents were out of town. It was in their living room. Two days before, I accidentally rollerbladed through a glass window at school. I'd got a big piece of glass stuck in my wrist and had some stitches. I wasn't supposed to be playing, but I did, and it was painful.

Ever had an embarrassing onstage moment?

There was one moment where we were playing a show with one of our former drummers. He had been playing this same song for a year and a half every night of his life, but we got to the end of the song and everyone finishes except for him. He just kept on playing as he hadn't noticed the rest of us had actually stopped! That was pretty bad.

What is your favorite piece of gear?

It is my Limited-Edition Eclipse ESP that I purchased on eBay. It feels like a really nice guitar, and I've been playing it for about four years now. It is pretty fuckin' banged up, though, but it shows that it can take a good lickin'. So that fact alone contributes to it being my favorite.

Got any advice for young players?

Learn jazz and classical first; rock and roll will come to you later. I actually don't know jazz or classical, so I'm saying all of this like a dad who's telling his kid to go to college because he didn't do dick with his life. □



2009 READERS POLL

VOTE NOW FOR THE BEST OF 2008!

» Go to GuitarWorld.com

to cast your vote in the 2009 *Guitar World* Readers Poll. Should Angus and Malcolm win MVPs over Hetfield and Hammett? Is Black Tide the year's Best New Talent? Will Paul Gilbert reign over Buckethead in the Best Shredder category?

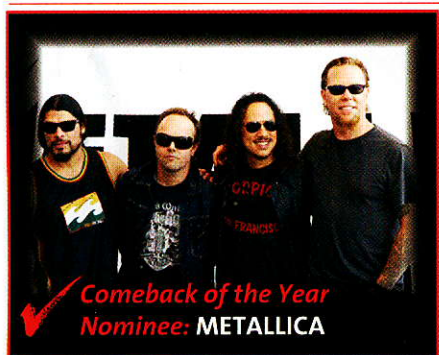
It's up to you to determine the winners, so get voting!



✓ **Best Metal Guitarist**
Nominee: ALEXI LAIHO



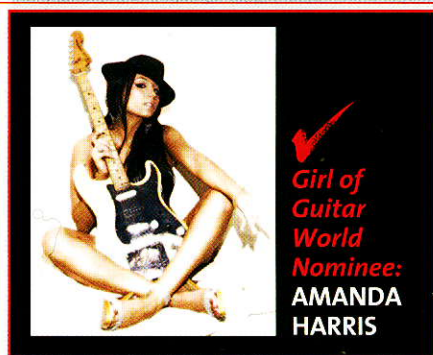
✓ **Extreme Metal Album Nominee:**
WHITECHAPEL—THIS IS EXILE



✓ **Comeback of the Year**
Nominee: METALLICA



✓ **Best Rock Guitarist**
Nominee: MICK MARS



✓ **Girl of Guitar World**
Nominee: AMANDA HARRIS



BETCHA CAN'T PLAY THIS! ANDY TIMMONS

To hear more of Andy's playing, visit ANDYTIMMONS.COM!



"THIS 'LICK' IS ACTUALLY the melody from a tune of mine called 'Electric Gypsy,' from my first album, *Ear X-tacy*, and features the use of a surprisingly simple technique known as *tapping harmonics*. The song is a nice, mellow ballad, and I wanted to come up with a way to play the main melody that would really make it sparkle and decided to try this technique, which I think worked out well.

"The technique involves tapping a string 12 frets above wherever it's fretted, at the specific point where the octave-higher first overtone lives. Unlike conventional fretboard tapping, however, you're tapping directly onto the fret and quickly 'bouncing' the tapping finger off it to sound an artificial harmonic. Performed correctly, an octave-higher artificial harmonic is produced that continues to ring after the tapping finger leaves the string. Sometimes you can hear both the fretted fundamental tone and the harmonic ringing together, which creates a nice, full octave-doubling effect akin to that produced electronically by such pedals as the Octavia, which was invented by Roger Mayer and popularized by Jimi Hendrix on songs such as 'Purple Haze' and 'Fire.'

"Once you play around with the technique and understand the concept you'll find that it's fairly straightforward and

"Electric Gypsy" melody (performed with tap harmonics)

Moderately ♩ = 90

Chord progression: D, A, Bm, G

Staff 1: 1 19 19 1 19 18 1/2 6 (6) (6) 6 7 X 7/9 7 7 9 9 7 5 7 5 (5) 5 7 5 7 5/7

Staff 2: 3 3 3 2 3 3 1 1 3 3 3 1 3 1 1 3 1 1 1

Staff 3: 5 17 17 14 1/2 17 17 17 19 19 19 21 21 21 1 1 19 19 19 21

Staff 4: 7 7 7 5 5 2 (2) 2 5 7 5 5 7 4 7 9 7 9 7 9 9 7 9 7 9 7 9 7 7

Staff 5: 1 1 1 3 3 1 1 1 3 3 1 1 3 1 3 3 1 1 3 1 1 1

*Tap muted string

simple to master, as your right hand is essentially mirroring everything you're doing with the left hand, only 12 frets higher. When tapping on the higher strings, you'll find that lightly muting the unused lower strings with the palm of your right hand will help prevent

them from ringing sympathetically and suppress unwanted extraneous noise.

"The backing chords are in the key of D major, and the melody follows and kind of outlines the chord changes. Notice that some of the notes are bent, which cre-

ates a nice, soulful effect as the tapped harmonic 'goes along for the ride.' The progression reminds me of Hendrix, and he was the inspiration for the song title 'Electric Gypsy,' which is the title of a biography on him that I had read." □

IN THIS MOMENT

DREAM TEAM [By KORY GROW]



Howarth (left)
and Bunzel

SOMETIME DURING THEIR tour with Ozzy Osbourne at the end of 2007, the members of In This Moment experienced a musical revelation. Since forming in 2005, they had written songs that mixed mosh-worthy riffs with the screaming vocals of frontwoman Maria Brink. But after watching the Prince

of Darkness command arenas full of headbangers each night, they decided that their next album should feature the sort of heavy-but-melodic songs that could touch thousands of concertgoers. That meant guitarists Chris Howarth and Blake Bunzel would have to rethink the chuggy metalcore riffs of last year's *Beautiful Tragedy*.

“What better tuning than what Van Halen and Pantera used?”

“We didn’t want to just force triplets in or thrash beats just to be ‘metal,’” says the dreadlocked Howarth. “We wanted to write the best songs we could write and do whatever seemed best for each particular track.”

The album they created, *The Dream* (Century Media), could be its predecessor’s mirror image. On songs like the anthemic “Forever” and the densely textured “Her Kiss,” Howarth and Bunzel play memorable hard-rock riffs that pull back whenever Brink opens her mouth to sing. (“The Great Divide” is the only album track that shows off her signature screams.) “When we started out as a band, our sound was born of me and Maria clashing constantly,” Howarth says. “I wanted the heavy riffs; she wanted to sing melodies. This time we didn’t really argue at all. Everything flowed really smoothly.”

The new sound also gave the guitarists, both seven-string players, room to experiment with acoustic guitars, David Gilmour-like guitar solos and C# down tuning. “We wanted to go a bit lower than usual, but not too low,” Bunzel says. “What better tuning than what Van Halen and Pantera used? It keeps things heavy and not too muddy.”

In *This Moment* were nervous about how longtime fans would receive the new music live, but so far they’ve been pleasantly surprised. “I’ve seen people crowd surf during the slowest parts of the songs, and that’s been funny to watch,” Bunzel says. “Of course there are fans that say, ‘You guys have changed,’ but most of the reaction has been positive.” □

AXOLOGY

• **GUITARS** (HOWARTH) Schecter Hell-raiser C-7, Schecter Blackjack, Schecter Loomis; (BUNZEL) Schecter Blackjack, Schecter Tempest, Schecter C-1 Plus

• **AMPS** (HOWARTH) Krank Revolution +, Krank Krankenstein +; (BUNZEL) Mesa Roadster, Mesa Dual Rectifier

• **EFFECTS** (HOWARTH) Dunlop wah, Dunlop MXR Smart Gate, Dunlop Uni-Vibe chorus; (BUNZEL) TC Electronic G-Major, Boss DD-20 Digital Delay, Boss DD-6 Digital Delay, Dunlop wah, Maxon OD808, Dunlop MXR Smart Gate, Voodoo Lab GCX Ground Control

• **STRINGS** (BOTH) Dunlop

DAVID COOK

IDOL CHATTER [By JOE BOSSO Photo by ZACH CORDNER]



DAVID COOK TOLD HIS parents that if he didn't make it in music by the time he was 26, he would hang it up and get a "real job." So when the Missouri native won the seventh season of *American Idol*, seven months before that fateful birthday, he felt like the gods were smiling on him. "Somebody up there said, 'Okay, this guy is supposed to have a shot,'" Cook says, laughing. "Although I dream big, I was pretty much eyeing a life out of music. I thought I'd be combing the want ads by now."

Instead, he's reading *Billboard*, look-

ing at the stats for "Light On," the Chris Cornell-penned first single off his upcoming debut album. "To sing a song by Chris Cornell is so fulfilling," Cook says. "We didn't collaborate on the tune, but I feel that it's me. That's how a singer has to approach a song—that he's destined to sing it."

Cook expresses similar sentiments in his work with acclaimed Green Day producer Rob Cavallo. "We had a connection. And when I saw how excited he was to work with me, that was it. I didn't need to know about other producers. I found my guy."

Throughout the recording process, Cook worked with various writers and co-writers, from bands like Collective Soul and Better Than Erza. Regardless of who initiates a song, though, Cook feels that a certain ownership is incumbent upon him. "You have to take somebody else's words and melodies and make them your own. Otherwise, you're just a cover singer."

Cook describes himself as a "Gibson guy," and in the studio he favors Les Pauls. "Gibson gave me a Les Paul Supreme, which is the perfect guitar for me. Every sound it makes is so inspirational. And for a singer, inspiration is key." □

INTRODUCING



LUKESTAR

ALBUM *Lake Toba*
(Flameshovel)

THE SOUND

Aggressive indie rock with strong guitar melodies

HISTORY

Weaned on a diet of Queen, Eighties pop and Nirvana in the wooded outskirts of Oslo, Norway, the five guys in Lukestar build atmospheric rock songs around singer/guitarist Truls Heggero's otherworldly falsetto and sinuous guitar lines. The effect, as heard on *Lake Toba*, is enchanting, like Sigur Rós mixed with Mission of Burma.

TALKBOX

Says Heggero, "*Lake Toba* is a musical flea market of ex-halshish hallucinations, a musical painting of a grand wreckage of meat and bones...a musical journey into the Norwegian blond bush and below."



THE MODERN SOCIETY

ALBUM *The Beat Goes On* (Original Signal)

THE SOUND

Foot-stomping rock and roll with southern flair

HISTORY

For the follow-up to their self-financed 2005 debut, *Friend and Enemies*, the Modern Society left their Atlanta digs to record for three weeks at L.A.'s Death Star Studios. The resulting album, *The Beat Goes On*, is a rocking affair that infuses TMS' southern roots with La-La-Land grit and rebellion.

TALKBOX

"We really wanted something that was organic, stripped down and raw," says guitarist Tyler Bence. "We wanted listeners to feel like they were sitting there in the room with us."

DARON MALAKIAN

HE'S THE WEED-SMOKING, PINK-HOUSE-DWELLING GUITARIST FOR SYSTEM OF A DOWN AND SCARS ON BROADWAY. BUT WHAT *GUITAR WORLD* READERS REALLY WANT TO KNOW IS...

I love your approach to guitar on the Scars on Broadway record. While you're capable of playing crazy acrobatics, it seems you always play just what the song needs and not more. Is that a conscious effort?

—Stephen

Just because someone is capable of technical guitar playing doesn't mean he has to pull out every technique he knows. In fact, sometimes it's harder and more challenging to hold back. For me, the song has always been the most important part—before my guitar, drums or anything. Sometimes you've got to play what the song is asking for and not what you necessarily want to play.

Scars shows a different side of your musical talents. In your opinion, what has going solo allowed you to explore that you couldn't within System of a Down?

—Tommy Haas

I don't really see it as "going solo." The role I play in Scars isn't too far away from the role I play in System, which is that of songwriter. The difference this time around is that I'm singing, too. A lot of times with System I'd write lyrics, but [System of a Down singer] Serj [Tankian] would sing them. With Scars, I'm singing my own lyrics and songs. But when it comes to how I write or bring in the songs, that process hasn't really changed that much from System.

You talk a lot about smoking weed. Has the sweet leaf made a contribution to your songwriting?

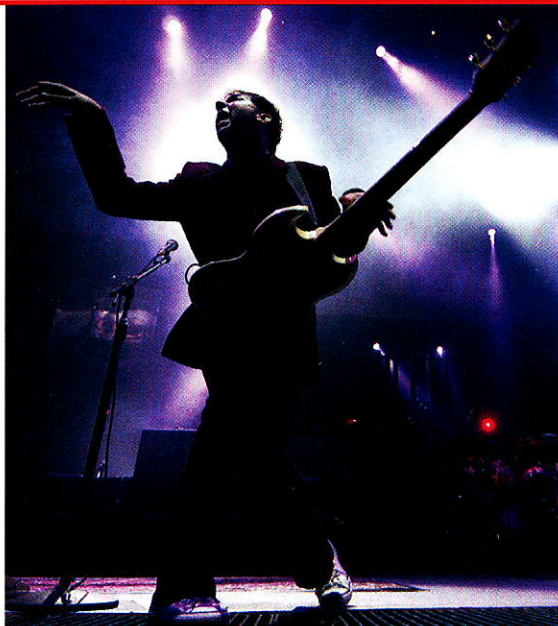
—Bryce Goertzen

I get asked a lot about smoking weed. I don't care to talk about it very much. [laughs] What can I say? I smoke weed. It's just something I do. Some people drink beer, drink coffee or smoke cigarettes; I just happen to smoke weed. I don't really try to make too big a topic of it.

I read that you have family in Iraq. Are you able to keep in contact with them, and are they okay?

—George Thornton

A lot of my family in Iraq has had to move out of the country, except for my family in the north. The majority of my family has moved to Syria. We actually figured out a way to get my grandmother and aunt over here, so now they're



You quote Charles Manson in the liner notes for Mezmerize ["In your world you can take a pen and write on a piece of paper and destroy 200,000 people or more and it's ok because you don't have to see it"]. Do you think it's irresponsible to promote the ideas of a convicted murder?

—Brock Tanner

I don't think it's any more irresponsible than promoting the ideas of any leader that goes out and kills a half million people and then tells you he's a good guy. [laughs] I think Manson has said a lot of things that make sense. The thing I'd like to make clear is that I'm way more into listening to what he says in his interviews and how he articulates his thoughts. If you've ever listened to a Manson interview, you know he doesn't talk like everyone else, and I appreciate that. He uses abstract words and is on a different wavelength, and I like that. But I'm not into murder, and I don't advocate it. I don't collect the pictures of the murder scenes, like some people do. I'm just completely into the brain side of it all.

Who are your musical influences? I heard you're into doo-wop. Who else inspires you that might surprise people?

—Travis Nichols

Country music. I think a lot of people will be surprised to find out that I'm a huge fan of Merle Haggard, Waylon Jennings and outlaw country. I also couldn't imagine my own guitar playing without the Grateful Dead. I'm a huge fan of the Dead and Jerry Garcia.

Is System done for good?

—Matthew Chaya

Some people get divorced and some people get separated. The way I see System is that we didn't get divorced, but we did get separated...with no set date for when we'll get back together. I feel in my heart that some day we will, but the time has to be right for everybody. It's not just one person's decision. If I called everyone tomorrow and said, "Let's do System!" one or two people would say, "We're not ready yet." When four people get together and say it's the right time for us to get back together, that's when we'll do System. I know that sounds vague and open ended, but that's the only answer I got. □

“What can I say? I smoke weed. It's just something I do.”

living in the States with my parents. Slowly but surely, everyone is getting outta harm's way. But the first few years of the war were difficult, because they were right in the middle of it. It was hard, and I felt really helpless because I couldn't do anything to help them.

Is it true you live in a pink house and can hardly stand to leave it? Is this some kind of actual phobia?

—Sheila Toscano

[laughs] When I bought my house it was pink, but I painted it. It's actually gray now. I don't have a phobia about leaving it. I'm just a homebody. So when it comes time to leave for tour, I get really stressed out and nervous. I'm very much into my routine, and when I get thrown off that routine and have to start a new daily routine, for some reason that brings anxiety. But the second I leave my house and step on the tour bus I'm absolutely fine. It's just the month leading up to that day that I have butterflies in my stomach.

After years playing so many cool-looking guitars, why did you switch from Ibanez Icemen to Gibson SGs?

—Justin

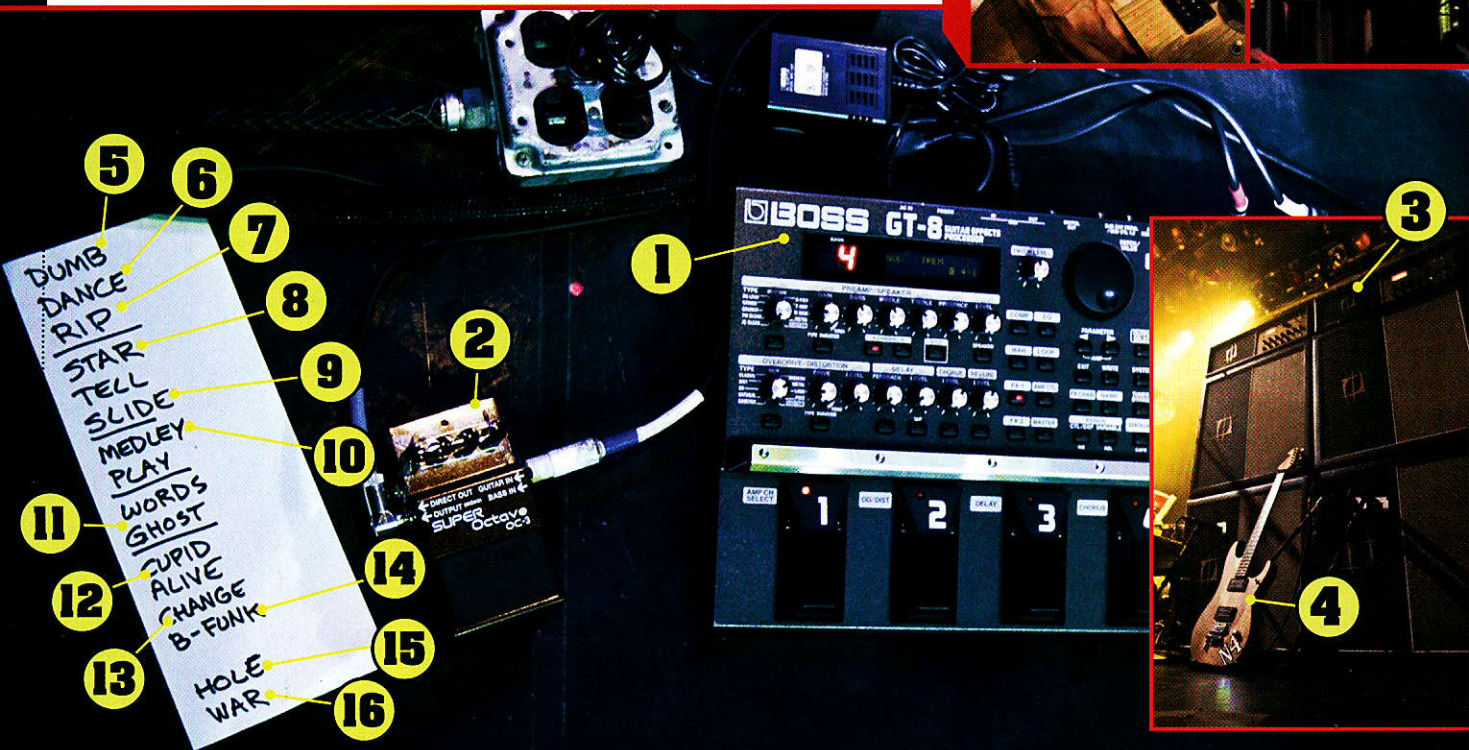
Well, I guess I think the SG is a pretty cool-looking guitar. [laughs] But it sounds pretty good, too, and that's really what drew me to the guitar. I love the sound I get from an SG.

NUNO BETTENCOURT

OF EXTREME

THE FILLMORE EAST AT IRVING PLAZA • AUGUST 4, 2008 • NEW YORK, NY

[Interview by NICK BOWCOTT Photos by SARAH STURGES]



1. BOSS GT-8 GUITAR EFFECTS PROCESSOR "Because of all the different sounds on Extreme's records, it's very difficult to use just a couple of simple analog pedals. I use the GT-8 for a bit of delay on solos and a bit of chorus here and there. It's pretty minimal."

2. BOSS SUPER OCTAVE OC-3 "I use it on the new Extreme CD, *Saudades de Rock*, on the song 'Slide.' That's all it's there for in this particular set."

3. RANDALL AMP "It's an all-tube amp that I've been working on for a couple of years with a friend of mine in Australia. I'm really pumped about this amp, because in the past I've always had to use a couple of different heads: one for rhythm and one for solos. This head does it all, though. I showed it to the guys at Randall and they're going to put it out."

4. WASHBURN SIGNATURE N4 GUITAR "This is the same guitar I've been using since '88 or '89. The only difference is the recent addition of the D-Tuna. I was getting tired of having to swap out guitars for songs in drop-D tuning."

5. "COMFORTABLY DUMB" "Most of the time, we choose our opening song for selfish reasons—it's got to make us feel good and give us all a chance to make a good first impression. This song puts us in a good groove, but it's also heavy enough to get the audience pumped."

6. "DECADENCE DANCE" "If you compare a music set to a movie, 'Comfortably Dumb' is the opening scene over which the credits roll, and 'Decadence Dance' is the real start of the movie. It's one of our more familiar songs, since it's the

first track on our biggest record [*Pornograffiti*]."

7. "REST IN PEACE" "Gary [*Cherone*, vocals] likes singing this one third, as it gets the relationship with the audience going. It has a bit of a hypnotic groove that always gets the crowd clapping."

8. "STAR" "Insert the new single here! [*laughs*] Basically, we're trying to avoid a horrible trap that a lot of long-running bands fall into. They get so excited about their latest record that they devote most of their show to the new material. I think that bums out the fans. I'm sure they want to hear a sprinkle of new material, but they also want to hear the older stuff they grew up with. So we arrange our set so that every third or fourth cut is a new song. With 'Star,' the fact that it opens with a cappella vocals is a way to show everybody that we're not using taped vocals. We can actually sing!"

9. "SLIDE" "This song just feels so good live. From a physical performance standpoint, there's nothing more exciting to me than playing the same riff over and over. I love the hypnotic element of getting locked into a riff like that. Plus it's funky, and that's a style we have in common with just a few other bands, like the Red Hot Chili Peppers."

10. "MEDLEY" "The first Extreme record wasn't that popular. In fact, a lot of people think *Pornograffiti* was our first. So what we do here is a medley of sections from three or four songs from the first record to give everybody a bit of a taste of it."

11. "MORE THAN WORDS" & "GHOST" "We've always been a bit diverse, and at this point in the set something

has to happen after the nonstop onslaught of rock stuff. We look at these two songs as an intermission from everything just being loud. It's dynamic and lets the crowd's ears have a break!"

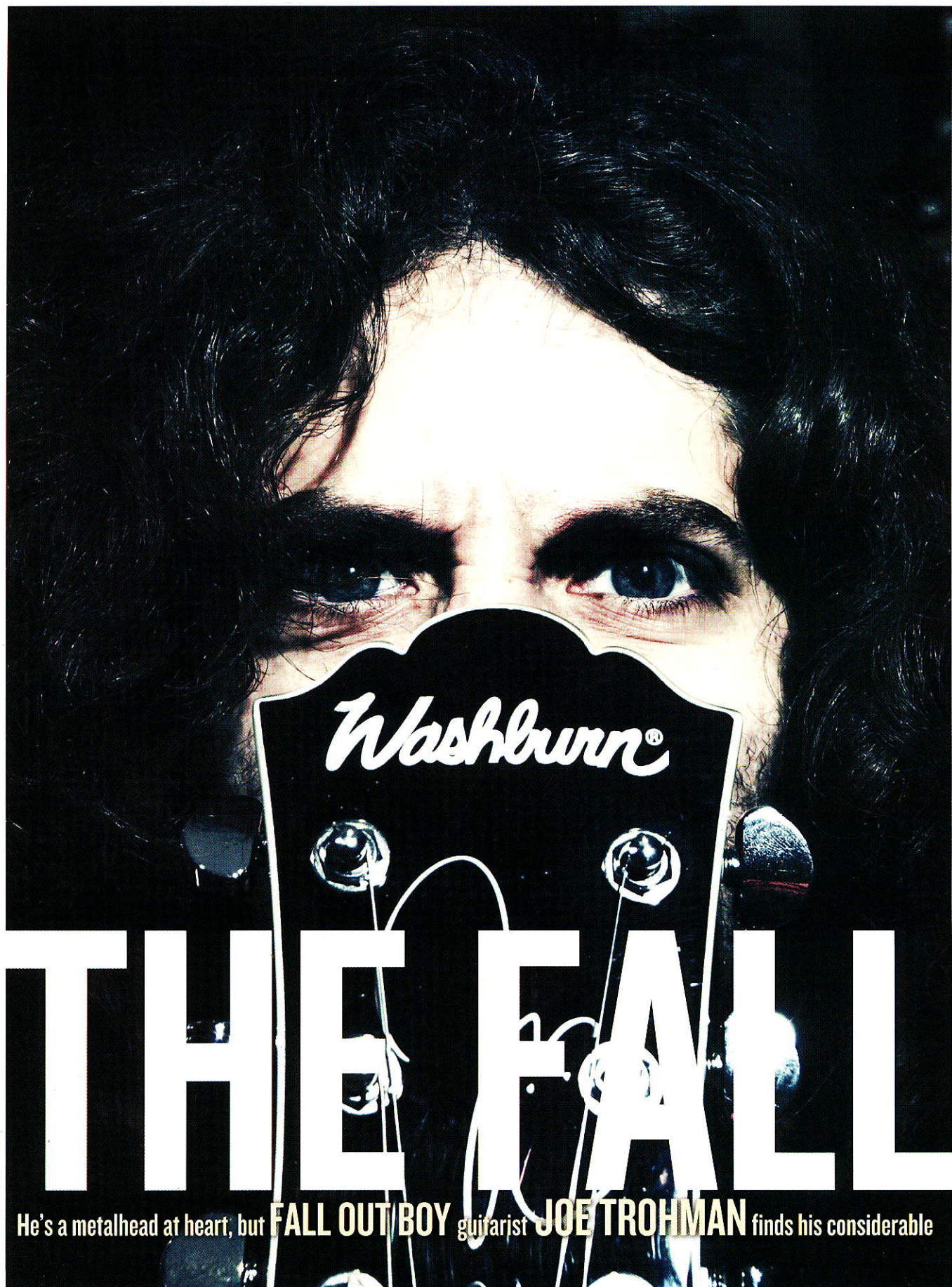
12. "CUPID'S DEAD" "It's a staple for us, and you'll probably never see Extreme not play it live. Once again, it's a unique representation of what this band is about, containing both funk and progressive elements. It's a bit of an epic, because it's like three songs in one. It's always been a favorite moment for us, because it's a planned-out jam. It's the closest we're going to get to being Rush!"

13. "AM I EVER GONNA CHANGE" "This is another epic that we really love to perform live. It's probably the quirkiest, dynamic journey we have. It goes from really pretty verses to a heavy chorus to Gary basically screaming his head off. Plus, there's a beautiful quiet jam in the middle and a really crazy guitar solo."

14. "B-FUNK" "The 'B' part of the title is just my 'Flight of the Wounded Bumblebee' solo. We connect it to 'Get the Funk Out,' which is our little anthem from the past. It gets everybody singing."

15. "HOLE HEARTED" "It's light but uplifting, and even though it's not heavy guitar, it cruises along and has that sort of 'hoedown' [*country-western*] feel. It's one of those songs that people love to sing along to with us."

16. "WARHEADS" "We switch this spot in the set around, depending on what we feel like playing. Sometimes we'll just ask the crowd what they want to hear, because the show's over at that point."



THE FALL

He's a metalhead at heart, but **FALL OUT BOY** guitarist **JOE TROHMAN** finds his considerable



GUY

JOE TROHMAN IS a serious metalhead and damn proud of it. Lover of Metallica? Check. Down with Randy Rhoads? Double check. Worshipper of Slayer? Check and recheck. "I love heavy metal," he says. "If anybody starts talking metal to me, it could be an all-day discussion."

So what in the world is this unabashed friend of metal doing in the decidedly un-metal-ish (though insanely successful) band Fall Out Boy? His crushing waves of guitar sounds are routinely dialed down on the band's records, and he's barely given a chance to solo—although, when he does, he lets loose with gritty, twisty runs of astonishing vitality. What gives?

"Big Randy Rhoads guitar heroics were never a part of

talents pulled in many stylistic directions on the group's latest bit of musical madness, *Folie à Deux*.



At home in Chicago

what Fall Out Boy was supposed to be about," says Trohman, who was born in Hollywood, Florida, but moved to South Russell, Ohio, when he was 12. (It would be in a Chicago Borders bookstore where Trohman met guitarist and singer Patrick Stump, and the seeds of FOB were born.) "Our musical arrangements kind of defy categorization. People used to call us 'punk' and 'emo,' and lately they're calling us 'pop' and 'rock,' which is fine.

"The truth is, we're a little bit of everything. And I like that. For me to try to dominate our sound with crunching metal guitar would sound kind of ridiculous. Believe me, I've tried, and it doesn't work. Over time, I think we've found our musical identity, individually and collectively."

The Fall Out Boy aesthetic is a potpourri that was established with their first release, 2002's *Split EP*. Employing ambitious, unconventional arrangements that supported bassist Pete Wentz's confessional, stream-of-consciousness lyrics, the band seemed hell-bent on announcing from the rooftops "we've got poetry in us," and they've proven it on a succession of adventurous, multi-Platinum bestsellers.

There are grand intentions and epic impulses everywhere you look on Fall Out Boy's newest release, *Folie à Deux* (Island). Openhearted church hymns ("Lullabye") segue into pounding, dense rockers ("Disloyal Order of Water Buffalos") that give way to melodramatic bits of musical theater pastiche

"For me to try to dominate our sound with crunching metal guitar would sound kind of ridiculous."

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

("Headfirst Slide into Cooperstown on a Bad Bet") and move smoothly into R&B-flavored pop-rock ("w.a.m.s.")

"I Don't Care," the album's first single, is a stunning, irresistible bit of Gary Glitter-meets-Norman Greenbaum swagger, and it's probably the most straightforward number Fall Out Boy have ever attempted, which in itself feels like some sort of new hurdle cleared. Lyrically, it's been said that *Folie à Deux* delves deep into red-state/blue-state politics, but a first listen reveals it's politics of the heart that concern Wentz most, and no doubt his recent marriage to singer Ashlee Simpson weighed heavily on the paparazzi-hounded bassist while he wrote songs that are

animalistic and sexual one minute, vulnerable and heartbreaking the next.

"A lot of times we don't even ask Pete what his lyrics are about," Trohman says. "It's like peeking in somebody's diary, which is bad enough. But the worst thing you can do is confront the person about what you read. I think Pete does enough just by writing his words. The explanations can come from other people. I'm just glad the words he writes and the music we make aren't superficial."

GUITAR WORLD The French term *folie à deux* means a "madness shared by two." There are four of you in the band, however...

JOE TROHMAN Yeah, I think it's just a metaphor, really. It's a psychiatric term for when crazy people get together and their out-of-control psyches enhance one another, and not always in positive ways. I think it describes the inner-workings of Fall Out Boy. When the four of us get together in a room, things get pretty insane.

GW On your last record, *Infinity on High*, Babyface produced a couple of cuts, but this time out your longtime producer Neal Avron has helmed the entire record.

TROHMAN That's right. We're real happy with what Babyface did for us, and I think it was cool for us, as a rock band, to work with someone known for R&B. But Neal is like our fifth member. He understands us inside and out. We have a shorthand with him, and it makes the whole record-making process very easy.

RUBBER

S



FOLLOWING A THREE-YEAR ABSENCE AND THE LOSS OF THEIR DRUMMER



BY JOE BOSSO

“I FEEL LIKE IT’S MY destiny to be talking to you—to the media—right now,” says Noel Gallagher. The 41-year-old guitarist, main songwriter and sometime singer for Oasis is surprisingly serene, sitting backstage at the Bell Centre in Montreal, ready to dole out 15 years of hits and a few new songs to a sell-out crowd of 9,000. Tonight’s show is a preamble to the year-long worldwide tour of arenas and stadiums that Oasis will soon undertake. “That’s part of my destiny as well,” Gallagher says. “As soon as you pick up a guitar and form a band, whatever is meant to happen is going to happen. Fate’s funny like that.”

It’s also dangerous, as Gallagher discovered two days after our talk, when he was violently attacked onstage in front of 40,000 fans at Toronto’s V Festival. Bum-rushed from behind by 47-year-old Daniel Sullivan, Gallagher fell hard onto his stage monitor and suffered bruised ribs and hips, resulting in the cancellation of several shows. “It felt like a sparring session with [*Manchester boxer*] Mickey Hatton,” Gallagher has said of the assault. “I can’t say much more than the perpetrator’s gonna get the book thrown at him. Repeatedly. And it was all going so well up until that point n’all.”

NOEL GALLAGHER
AND OASIS SNAP BACK INTO SHAPE WITH **DIG OUT YOUR SOUL**,
THE BRIT-ROCKERS’ LATEST FAB-TASTIC ALBUM.



"I DON'T HAVE TO PUT OUT A RECORD EVERY YEAR. I'M BETTER

Pummelings both onstage and off are nothing new for Gallagher. He and younger brother Liam, Oasis's mercurial front man, are famous for them. Much of the band's early press centered around their contentious relationship, but the Canadian episode comes at a time of newfound calm in the guitarist's life. He spends most mornings tending happily to his kids (daughter Anais, eight, from his first marriage to Meg Matthews; and son Donovan, one, from his current relationship with girlfriend Sara MacDonald). It's a far cry from the drug-fueled existence that he lived during much Oasis' early days, and Gallagher admits that he's enjoying his newfound maturity. "Giving up drugs? What's the big deal?" he says. "If I was a pathetic geezer in my forties doing coke off some girl's behind, that'd be a pretty sad story, wouldn't it? Granted, the press would love to write about it, but it's my life, and that ain't the way I plan on living it, thank you very much."

Gallagher's current state of bliss even extends to his relationship with Liam, whom he describes as "a man coming into his own,

in his own way. He does things his way, I do them mine. We just happen to be in this group together, and that's where we meet."

On the band's newest album, *Dig Out Your Soul*, their seventh studio release and first for Warner Bros. in the U.S. (the group releases product for SonyBMG elsewhere), Gallagher has turned over much of the song-writing chores to Liam and band members Gem Archer (guitar) and Andy Bell (bass). Whereas early smashes *Definitely Maybe* and *(What's the Story) Morning Glory?* were written entirely by Noel, he's penned little more than half the new record. "It doesn't mean I'm getting lazy," he states. "Shit, I think I worked harder on this record than most. I just choose to concentrate on the songs I'm really excited about, and it's no one's business if that's five or five hundred. The only thing that matters is how good they are."

On the band's last album, 2005's *Don't Believe the Truth*, Gallagher admits that he tried to hard to Xerox the raw, basic "Supersonic" sound of the group's first recordings.

"Big mistake. You can't remake your first records. That's why they're your first records." This time out, he says, he went for "more of a groove approach. I don't mean trip-hop or anything like that. I just wanted the songs to go where they wanted, instead of forcing them to go somewhere artificial."

Not that he's given up on rocking: He lays down howling, dirty guitar throughout cuts like "Waiting for the Rapture," "The Nature of Reality" and the album's propulsive, heads-down slammer "The Shock of the Lightning." As always, the Beatles influences are heavy, from the Lennon-esque piano ballad "I'm Outta Time" to the "Dear Prudence" guitar end of "The Turning" to the "Give Peace a Chance" stomp of "(Get Off Your) High Horse, Lady." Gallagher is, as usual, unapologetic about nicking bits from the Fab Four. "They were the best. If you're gonna take something, take from the best. Do I have to teach other bands everything?"

The recent departure of drummer Zak Starkey (Ringo's son—how's that for borrowing

from the best?) dealt a blow to the Gallaghers, but the quick addition of former Robbie Williams skinsman Chris Sharrock makes Oasis "the steadiest we've been in years, probably ever," says Gallagher. "If that makes us boring to people, I really couldn't care. They might want us bustin' chairs over each others' heads, but fuck that. You gotta grow up sometime. I'm in my forties now. Better now than never."

GUITAR WORLD In the past, you've never shied away from touting the brilliance of your past albums. [Gallagher laughs] But you've been fairly low-key about *Dig Out Your Soul*. You even said in one interview that there were no hit singles on it. What is this, some kind of reverse marketing strategy?

NOEL GALLAGHER No, that's just my opinion. I'm entitled to it, am I not?

GW Of course.

GALLAGHER Yep, well, that's how I feel. I don't see any singles in the traditional sense. I mean, there's still going to be four or five singles, but whether they're hits or not, who knows? Who cares? I certainly don't.

GW You don't care if you have hit singles?

GALLAGHER I care about writing great songs. A great song isn't always what gets on the radio. A great song...you know what a great song is. I don't have to tell you what a great song is, do I?

GW No. The overall sound of the album is heavier, fuller and less trebly than the previous records. Was this something you wanted to work on?

GALLAGHER No. We've got our producer, Dave Sardy, who looks after that side of things. We just concentrate on getting the songs right. I don't get into the whole science of sound and all the technicalities in the studio. I just do my thing. My part to play is to write the songs and to make 'em be as best as possible. It's up to other people to twiddle the knobs on the desk

THAN THAT."

and do that kind of thing.

GW You've made records with a number of producers over the years. How is working with Dave Sardy different?

GALLAGHER To be honest, we haven't worked with any producers—ever. I've co-produced all the records up to this point. Owen Morris, who'd done the first two records, he was more like an engineer. It's a new thing for us, havin' a producer for the last two records, and I have to say, I wish we'd done it sooner. It's been a massive lift, and it's taken a great deal of weight off of my shoulders and the rest of the boys in the band. Now we can just concentrate on being a band instead of trying to be producers. It can be quite exhausting.

GW Have there been producers that you wanted to work with, but for whatever reason you weren't able to?

GALLAGHER No. I'm not even sure what that's supposed to mean. I'm not even sure what they do. I mean, you ask me that question and I say, why would an artist work with such-and-such a producer? What would you gain

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Performing with Oasis at Le Zenith de Paris

"IT CAN NEVER BE TOO BEATLESY FOR ME. IF IT'S BEATLESY, THEN

YOU KNOW IT'S F**KING GOOD."

from it? What, you think that if you get to work with George Martin that you're gonna sound like the Beatles? [laughs] I don't think so.

GW Why so long between records these days? When Oasis started out, the records came out fairly quickly, one after the other.

GALLAGHER Yeah, well, we didn't have any children then. We've all got two kids apiece now, so you've gotta make the time for them. You've gotta balance out your life in a way which allows you to be a rock star. It's not fair on the kids if you're on tour for a year, then you've got six weeks off and you're back in the studio again. We don't even wanna do that anyway—that's fucking boring! We work to live; we don't live to work. In any case, I don't have to put out a record every year. I'm better than that.

GW Aside from its history, why did you choose to record at Abbey Road Studios? Also, can't you just make albums at home nowadays?

GALLAGHER I guess we could make records at home, but I'm not sure what my kids would have to say about it. Who wants a bunch of guitar leads running down the hallways and microphones in the bathroom and all that?

And the reason we used Abbey Road was purely out of circumstance. I'd just had a baby boy so I had to stay in London. Abbey

Road was the only studio available in London, funnily enough. Look, I love the Beatles, but it's not like Abbey Road will make your record sound better than anywhere else. A room's a room, you know? A console is a console. Write a great song—that's the only thing that's gonna give you a good record. You write shit songs, you're gonna have a shit record. Simple as that.

GW Let's talk about some of the new songs. In both "The Turning" and "Waiting for the Rapture," obviously, you use that word, "rapture." Is this something that's on your mind?

GALLAGHER No, not really. There's a lot of Biblical references on the record, but they're completely coincidental. We didn't even notice them till we were making the record, really. But again, the references are by accident. I'm not religious. I don't know about anybody else.

GW "Rapture" is somewhat Doorsy. The beat, the riff, the distorted bass—they recall the song "Five to One." Are you a big Doors fan?

GALLAGHER I'm a fan; I wouldn't say I'm a big fan. I do like *The Best of the Doors*. I'm not familiar with all of their stuff, but the greatest-hits things are amazing.

GW The beat of "The Shock of the Light-

ning" is very much like one of Oasis' first hits, "Rock N' Roll Star." Was that intentional?

GALLAGHER It's kind of like Krautrock. I guess it's the most energetic thing we've done for a single in a long time. I have to say, with all the songs, nothing was really intentional; they all kind of happened in the studio. We went in and kind of made this Roman idol. That's really all there is: You go into the studio and you do it. It's either good or it's bad. There's not a lot more to say about music other than that.

GW The song "I'm Outta Time" is quite beautiful. I notice that it's one of Liam's compositions. Were you surprised that he could write something so profound?

GALLAGHER Uh, no, not really. I kinda...I like his songs. I wasn't surprised. I'm indifferent to a lot of those things, but in a good way, you know? He's expected to write brilliant songs. He's in Oasis!

GW In the beginning, you were the only one writing the songs. Gradually, other members are contributing, more and more it seems. Is that because you're not writing as much or because their songwriting is getting better?

GALLAGHER A little bit of both. I just got sick and tired of always having to be in the process

of writing. Even when we were on tour I was required to write because there was stuff needed for B-sides and shit like that. So when Andy and Gem joined, it was put to them that they would be required to write songs—Liam also. Luckily enough, they write good tunes, which really helps flesh out the records.

GW On “I’m Outta Time,” you use a clip of John Lennon speaking during one of his last interviews. But it’s barely audible...

GALLAGHER Yeah, well, talk to Liam about that. I would’ve had it twice as loud, but it’s not my tune, so I have to take a backseat when that kind of shit’s goin’ on. I say it should be twice as loud or not in at all.

GW Are you playing an actual sitar on the song “To Be Where There’s Life”?

GALLAGHER Yep. I’d played a sitar maybe once before. Not on a record, though. They’re quite heavy. It’s pretty difficult to sit down with the fucking things! They’re hard to play, but I was only working one note anyway. I wasn’t doing something complicated.

GW What guitars did you use on the album? Were they your mainstays: the Les Pauls, the 335s, the Rivas?

GALLAGHER Actually, my main guitar is a 1960 355. The Les Pauls, I only use them live when I’m playing stuff from *Definitely Maybe*. But for this record, I used the 355 and two Epiphone Casinos. One is an original 1964 which has been sanded down, so it’s blonde; and the other is one of the John Lennon reissues that came out a few years ago. Using

those guitars isn’t really my style, really—I don’t usually record with hollowbody guitars with P90s—but they seemed to work best in the studio this time around.

GW I’ve never seen you use Strats onstage, although you do play them in the studio.

GALLAGHER Yeah, I’ve got a really nice white 1963 Strat, which is fucking amazing. It sounds like the end of the world, that guitar. Live, I don’t know. I put them on and they don’t feel comfortable.

GW But they’re little guitars. And since you’re of medium height, I would think they’d feel pretty good to you.

GALLAGHER Yeah, but...I don’t know. I put one on and I don’t feel as manly. [laughs]

GW Also, I’ve seen you recently playing Sixties-style Teles with retro-fitted humbuckers.

GALLAGHER Yeah, the first one I did that to, I did it myself—on a 1970 Telecaster that I put some 1959 Les Paul pickups on it. My guitar guy in London routed out some other Teles and put humbuckers on them. Funnily enough, they sound like Les Pauls.

GW You’ve used Marshall stacks live, but what do you use in the studio?

GALLAGHER Actually, I was using Marshall cabinets, but the amps were Vox AC30s. That’s what you were seeing. In the studio for this record, I used a Fender 1960 blackface Deluxe Reverb. Actually, I might’ve used a Marshall amp in the studio. But a stack? No thanks. Too fucking loud.

GW What was the deal with Zak Starkey

leaving the band?

GALLAGHER Well, he’s got personal stuff going on back in England, stuff with his family. This time around, he couldn’t commit to the best part of two years on the road. So, with very heavy hearts, we had to say, “Well, fucking hell.” And then we had to get another new drummer. It was a shame, really. Zak’s an incredible drummer.

GW Yeah, on songs like “Bag It Up”...

GALLAGHER That’s me playing on that track.

GW Oh...really?

GALLAGHER Me and Zak both play together on “Bag It Up” and “Waiting for the Rapture,” and I play by myself on “Soldier On.”

GW Good job.

GALLAGHER Mmmm. I’m not bad. It’s good fun playing the drums. Every guitar player should give ‘em a bash.

GW What’s your process for demoing? Do you have a home studio? Do you make fairly elaborate demos?

GALLAGHER Well, I have my own fully functioning studio with an EMI Mark II desk and a really cool Neve desk. But I kind of got sick of them because the demos were starting to sound better than the records. Now we actually do our demos in [guitarist] Gem [Archer]’s bedroom, on his computer using GarageBand. [laughs] We fell into this trap of making these demos for albums, then going off to America to record, and we’d end up preferring the demos. We’d try to marry the two, which is why *Don’t Believe the Truth* took about four

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GW What advice do you have for young budding songwriters?

GALLAGHER Don't be afraid of your influences. And just play from the heart. No matter what, be true to yourself musically. Don't pay attention to people saying, "Oh, it sounds like this or it sounds like that." Ultimately, it sounds like you, because you're playing it. Do you know what I mean? Don't run away from your influences, though. That's the main thing.

GW Speaking of influences, your rhythm guitar playing bears the unmistakable mark of John Lennon. Do you ever say to yourself, "That's too Beatlesy. I'm not going there."

GALLAGHER No. [laughs] Make it more Beatlesy is what I say. It can never be too Beatlesy for me. If it's Beatlesy, then you know it's fucking good.

GW At the same time, your lead guitar work at times sounds like George Harrison.

GALLAGHER Well, thank you very much. People used to say Mick Ronson, but I'll take George Harrison. The funny thing is, I don't like playing lead guitar. That's not my strength. My strength is writing songs. But because nobody else was taking that bull by the horns, the songwriting was left up to me. I wish I could play better lead guitar. I guess I'm all right.

GW But you *do* play great lead guitar. In fact, on one of the new songs, "The Nature of Real-

ity," you play a fantastic, crazed solo at the end, but it fades much too quickly.

GALLAGHER Yeah, it does finish too soon, but again, that's not my song. Whenever we're doing a song in the studio, whoever it's written by, that person is in charge of how it appears on the album. I just play my part and leave.

GW Do you ever practice the guitar, as in sit down and formally go through scales and exercises?

GALLAGHER No. I mean, I've always got an electric guitar sitting around. On the stand at home I have a 1967 Trini Lopez; if I get five minutes, I'm strumming it. But I don't do guitar practice; I practice in rehearsals. That's what rehearsals are for, right?

GW So I take it you've never watched an instructional video?

GALLAGHER [laughs] No. [laughs again] I've never had a lesson in my life. I've never had a guitar lesson, a keyboard lesson, a drum lesson... Again, that would be more advice to young people: Don't let anybody tell you what to do. Just pick up the guitar, and whatever comes out is what comes out of your soul. If you're learning it from a book or a tutor, they can always say, "Oh, you're doing this wrong" or "You're doing that wrong." And how do they fucking know? Who puts them in charge of what sounds good? Fuck that. You're in charge of what sounds fucking good. If you play something and it sounds fucking good, then it's good. Simple as that.

GW Going back to George Harrison for a second: did it sting when he slagged Oasis back in the mid Nineties?

GALLAGHER I think he was just slamming Liam, which was fine. I don't think he was slamming the band. Actually, I met George. We hung out at a party one night and had a couple of cans of Heinekens, discussing Carl Perkins.

GW So everything was cool then?

GALLAGHER Yeah. What's not cool about George?

GW Not a thing. So tell me, when did you think you'd written your first great song?

GALLAGHER When I wrote "Live Forever." That would've been 1992, or '93.

GW Does songwriting come easily to you? Do songs come in an instant, or do you labor over them for weeks and months and years even?

GALLAGHER Both. I've got songs that fly out of me, like "The Importance of Being Idle" or "The Shock of the Lightning" or "Falling Down." And then I've got songs that I've been working on for years. So it kind of depends on the alignment of the moon.

GW We're going to go in a totally different direction here. So what do you think of the new Metallica record?

GALLAGHER [laughs] Uh...I like everything about that band except the music. You know, I know Lars. He's a friend of the band. I've met Metallica and hung out with them, and they're really cool. But metal is not my thing, man. Do you know why?

GW Why?

GALLAGHER Black drum sticks. No need.

GW Lars has credited you recently with his decision to give up cocaine.

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GALLAGHER Good boy.

GW Did the two of you have a discussion about this?

GALLAGHER No, no, nothing like that. But I'm...I'm sure he's become a better person. That's usually what happens.

GW How much of a drinker are you these days?

GALLAGHER Yeah, I drink. My girlfriend thinks I drink too much. I personally think I drink just enough.

GW What was the last record that made a good impression on you?

GALLAGHER There's a record by a band called Black Mountain. It's called...something about the future [In the Future, released 2008].

GW And what was the last record you just loathed?

GALLAGHER Um, see, I don't really buy records on-the-hoof, you know what I mean? I buy things that are recommended to me. I don't buy records by bands I don't like. I mean, I wouldn't go out and buy a Bloc Party record, 'cause I know it'd be shit.

GW In the past, you've bashed your share of bands. But is there one band you despise so completely that you'd like to banish them the planet?

GALLAGHER Fucking most of them. I know it looks bad in print. It's just 'cause people ask me for my opinion and I give a straight answer. Sometimes that comes out the wrong way—not the wrong way for me, but for other people. But I can't help that. If somebody asks me, "What do you think of such-and-such?" I'm not gonna go, "Oh,

I think they're amazing" if they're not. If I'm asked for my opinion, I'm gonna give it. Admittedly, it's an extreme opinion, but that's the kind of guy I am.

GW Speaking of opinions, in a 2005 interview with the *London Observer*, you said you despised hip-hop. You called Eminem an idiot and said that 50 Cent was the most distasteful character you'd come across in your life...

GALLAGHER Did I?

GW That's what I read.

GALLAGHER Well, okay then.

GW And of course you were quite critical of Jay-Z's appearance at the Glastonbury Festival. Now, however, you say that you like Jay-Z. What brought about your change of heart?

GALLAGHER Well, in the case of the latter, I never had anything to say about Jay-Z per se. I was asked a question on a completely different subject, and it came out sounding like it sounded. I actually don't mind Jay-Z, but hip-hop's not my thing. I don't dislike it. See, my turn of phrase gets me into trouble a great deal. I don't dislike hip-hop, but I never have that moment where I go, "Let's put on a bit of Ice-T." I think the golden age of hip-hop is well and truly gone. I love stuff from the Eighties and the late Seventies—I think that stuff is vital. But I'm not a big fan of the stuff you hear nowadays. It's all about status and bling and bitches, you know what I mean? That's not really my bag.

GW What do you think of the *Guitar Hero* and *Rock Band* games?

GALLAGHER If they put little plastic guitars into kids' hands and helps fire their imaginations, I think that's a good thing. I guess it's harmless fun, isn't it? I'd rather that genre of video game than somebody getting their fucking head chopped off with a Samurai sword while getting fucked up the ass by a goblin with a laser. Do you know what I mean? [laughs] Try looking that up on a web site. But like I said, if it gets kids interested in playing the guitar...wow! It's better than trying to behead aliens.

GW How are you and Liam getting along these days?

GALLAGHER Yeah, you know, we haven't spoken since 1964.

GW No, really, how is your relationship?

GALLAGHER Ah, you know, so much has been said...just write whatever you wanna write. It's of no consequence to either one of us. It's just like...whatever, dude.

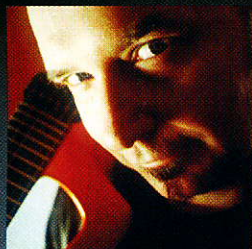
GW Well, that's not being very specific. How are you two? Are you okay, are you fighting, are you...

GALLAGHER We're getting along the same as we ever did. It's like so fucking...I mean, let me ask you, do you have a brother?

GW I have a sister.

GALLAGHER Well, I didn't ask you that, now did I? So see? You wouldn't understand. It's like...our relationship can be difficult, but then it can be great. If we relied on each other to...like if I couldn't write lyrics and he couldn't play the guitar, I guess that would be fascinating. At the moment, our relationship is what it is. It isn't bad, it isn't good, it isn't fucked up, it isn't anything. We're just in this band called Oasis, and it's a band we really like being in. End of story. ☀

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The BIG Chill

by Alan di Perna

Photo by Michael Halsband

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GW

JANUARY '00

AC/DC

ESP



"IT'S TWO DIFFERENT WORLDS," says Angus Young, exhaling a stream of cigarette smoke into the air-conditioned comfort of a plush conference room at Sony Music's New York headquarters. AC/DC's lead guitarist is discussing the decades-old and probably unbridgeable gap between mass-market pop and dirty, lowdown rock and roll.

"The mainstream media tend to lump everything together," he moans. "To them, there's no difference between Madonna, the Rolling Stones or whatever. If AC/DC were being interviewed on *America in the Morning* [sic] they'd probably ask, 'Do you have a dance choreographer to work out those steps for you?'"

"The trouble is, I don't think they look at the reality of the world. The reality is that not everybody's got nice white teeth or the full-scale beauty treatment. Not all women have silicone implants. In the real world, people just get on with their lives. And that's where AC/DC come in. We're in that culture; we make music for that culture; we hit them at the bottom end. We come up that way."

AC/DC's new album, *Black Ice*, hits hard and, most definitely, below the belt. The lead single, "Rock 'n' Roll Train," pounds along like a libidinous locomotive, running on pure raunch and hot to jump the rails. Angus and his elder brother, Malcolm, wrap their guitars around the tune's primal beat like sibling snakes twining around Adam and Eve's apple tree. Singer Brian Johnson wails with hellhound intensity, as if the song's titular conveyance were running over his foot. Everything falls into place exactly as it should on an AC/DC song. Every power chord, snare crack, yelp and lead line hits with maximum intensity. Not a note is wasted.

"Rock 'n' Roll Train" is just one of several powerhouse tracks on *Black Ice*. "War Machine" bristles with tribal bellicosity and a low-voiced chant that recalls the AC/DC anthem "Thunderstruck." "Skies on Fire" is hooky as hell, propelled in the chorus by a bass melody that comes on like a sugar rush, while "Anything Goes" cooks to a riff built around a droning D string and "Rock and Roll Dream" recalls the glory days of album-rock grandeur.

Recent AC/DC albums have tended to cluster a dozen or so mediocre

tracks around one strong single, but *Black Ice* reverses that trend. It is the best AC/DC album in years, worthy to stand alongside classics like *Back in Black* and *Highway to Hell*. Not bad for a bunch of guys in their fifties. "If you know what you do well and stick to that, I think you can appeal to the different generations," Angus says. "You can strike a chord with them. I've got the brain of a teenager anyway."

AC/DC's record label certainly seems to be betting the farm on *Black Ice*. Advance security on the album was Code Orange tight, verging on paranoia. No advance discs were issued to journalists; the only way to hear the record was to report to Sony's corporate HQ on Madison Avenue, an imposing edifice done up in black marble like some warlord's dark castle. Rock scribes dutifully submitted to several layers of security screening and were finally ushered into a listening room under the continuous surveillance of a Sony employee, lest someone palm the disc and digitize an illicit copy. Advance reports in the music press have suggested that the record industry's fate depends on the performance of this year's new releases by Beyoncé, Dr. Dre, Jay-Z and...yes...AC/DC.

But even this is nothing new to Angus. He has regularly witnessed some variation on this phenomenon ever since AC/DC first hit the United States in the late Seventies, roaring out of Australia behind momentous early albums



With Brian Johnson at the Metropolitan Hotel, London, in 2005

expectations for it have been riding so high. One key to the album's higher quotient of killer tunes is the fact that it's been eight full years since AC/DC's last studio album, 2000's *Stiff Upper Lip*. So they've had more time than usual to cook up some great songs.

"I guess we were kinda lucky," Angus says. "We had a bit of a break and we didn't have a lot of pressure to put out a new album because Sony were putting out compilations and DVDs. So we could afford to sit back and say we'll do another album when we think we've got all the goods."

True enough. Sales have been brisk on remastered reissues of AC/DC's

back catalog and live DVDs like the recently released *No Bull: The Directors Cut*, which documents a memorable 1996 live show in Madrid. AC/DC have attained the kind of classic status where their career is as much about back catalog and live performance as it is about new releases. Still, no one—not even the Rolling Stones—can coast forever on their back numbers. And so Angus and Malcolm finally got down to work on what would become *Black Ice*.

"The last gigs were done in 2003," Angus recalls.



AC/DC with Bon Scott, in Holland, 1979

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like *Let There Be Rock*, *Powerage* and *Highway to Hell*. "We'd be playing some big arena with two other bands like ourselves, barely known at the time," he recalls. "And down the road, in a very small theater, would be the guy who had the number-one hit record. I thought, There's something wrong here."

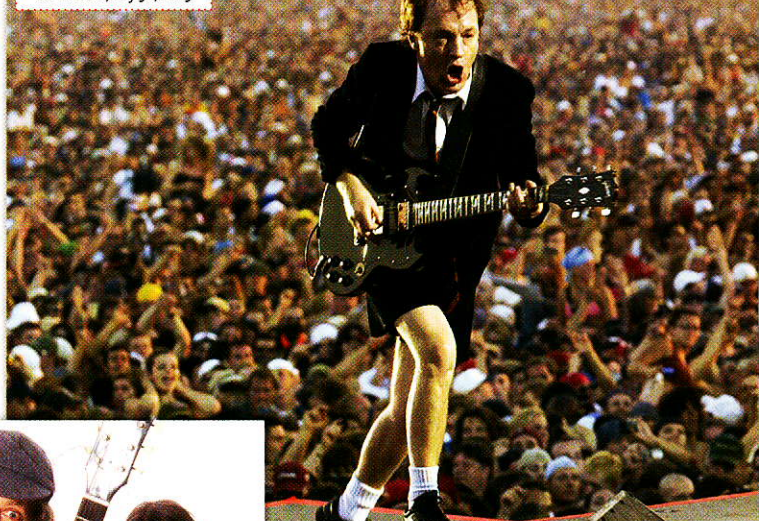
What's wrong, as he sees it, is that the mainstream media think only about creating hits rather than building an artist's fan base. Thus the musical landscape is dotted with one-hit wonders whose careers never went further than

one or two well-known songs. "When we were younger and first starting out in Australia," he notes, "we found that we sold more records by word of mouth because we were playing the bars, clubs and small places and building a following. And as we got bigger we still relied a lot on word of mouth. The albums came out and we outsold the pop artists three to one. That's why I say it's two different worlds."

In other words, AC/DC are now being hailed as saviors of the music business because they've always ignored music business trends. That's what's so endearing about them. Empires may fall and stock markets crash, but you know Angus Young is going to come out in that schoolboy suit and rock the bejesus out of his Gibson SG, just as he's been doing since AC/DC first got going in '73. And you know Brian Johnson is gonna stalk the stage in a flat cap like some boozed-up workingman who's climbed up onto the roof of his local pub. The songs are going to be tight and ballsy, crammed with smutty double entendres and nasty guitar licks. There's something profoundly reassuring about all that.

But *Black Ice* definitely ups the ante, which is perhaps why

At Molson Canadian Rocks for Toronto, July 30, 2003



With brother Malcolm in New York City, March 2000

"And after a while Malcolm and I got together in a studio in London. We'd pick a couple of song ideas and play away—work a bit and then take a break when we'd begin to get stale. Take a month or two off and then get back together again for the next batch."

The brothers Young have long been the prime force behind AC/DC's songwriting.

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In the early days, the band's original singer, Bon Scott, lent a hand, often using his own amorous exploits as a basis for lyrics. "Whole Lotta Rosie," for instance, documents an erotic interlude with an obese Tasmanian. "She was a fair-sized girl," Angus recalls. "I mean, they didn't have Weight Watchers back then."

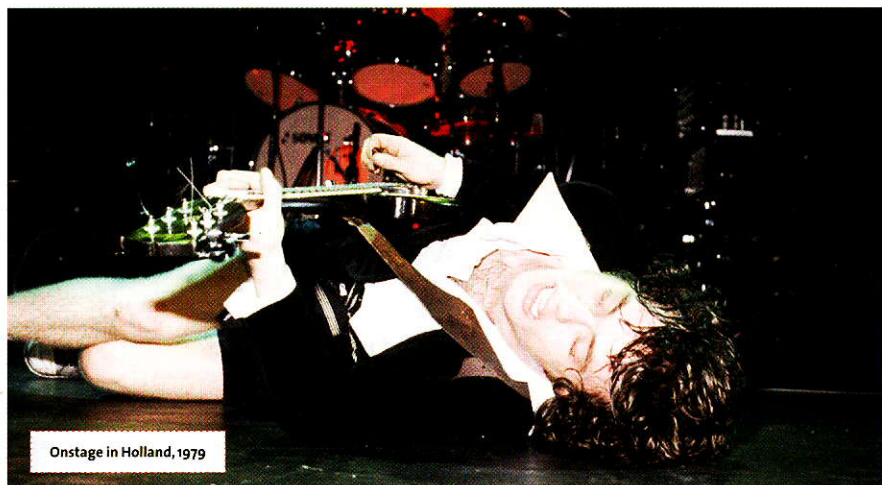
After Scott passed away in February 1980, Brian Johnson became part of the writing team initially, sharing writing credits with the brothers Young on classics like "You Shook Me All Night Long" and "Back in Black." But when Johnson went through a difficult divorce and legal problems during the making of 1990's *The Razor's Edge* album, Angus and Malcolm assumed all songwriting duties. It's been that way ever since.

It's hard to say exactly how the sibling songwriting team works. Angus seems to be more intuitive and Malcolm more analytical. At least that's how it was when "Rock 'n' Roll Train" came together.

Rumors circulated a few years back that Brian Johnson might not be on the new AC/DC album, that the singer just couldn't hit those bollocks-crunching high notes anymore. The fact that Brian had been off the songwriting team for a good many years lent credence to the stories, but Angus dismisses out of hand the suggestion that Johnson was ever out of the band.

"There are always a lot of rumors. A lot of times there'd be stories about Brian leaving, and he'd be sitting right there with me and Malcolm, all of us working on a new song. These days, especially with the internet, you hear all kinds of things that aren't true. I heard that I was doing some sort of solo blues project, which isn't true either. That's just not me, for a start. I mean, I like blues music, but I like lots of other things, too. I certainly wouldn't call myself a blues guitar player, not in the sense of someone like Eric Clapton."

Black Ice was recorded at the Warehouse studio in Vancouver, British Columbia, which is also



"It was an idea that I had," Angus says. "And Malcolm picked that out of a whole batch of ideas. He said, 'That one's a really good track—a bit different.' He plucked it out. I didn't see it. I'm going, 'Are you sure?' Sometimes it's hard to see the woods through the trees. But as soon as Malcolm heard it, he had the idea for that vocal melody in the chorus [*'Train right on the track'*]. Malcolm's always good at that. He can show me how to spread an idea out and get the best out of it."

Black Ice also benefited from the production expertise of Brendan O'Brien (Velvet Revolver, Bruce Springsteen, Pearl Jam). Working with AC/DC for the first time, O'Brien encouraged the band to emphasize the hooky, melodic side of its songwriting—the AC/DC of "You Shook Me All Night Long" and "Highway to Hell." While the more bluesy, riff-driven side of the band is also well represented on the disc, O'Brien made the band dig deep for the kind of bold melodies that get fists pumping and stadiums full of people singing along at the top of their lungs.

"I suppose that's good," Angus says of O'Brien's melodic emphasis. "'cause I'm always a bit raw dog, you know? I've never been great with harmonies. If I write something, I just tend to mumble and get a rough kind of tune goin'. I'll concentrate more on the swing side of it than anything—the rhythm side. But being a producer, I suppose Brendan looks at it and says, 'I better bring out the melody.' He could get Brian in the right vocal registers. He's good that way."

where the band cut *Stiff Upper Lip*. "It's got a good vibe," Angus says of the facility. "We do it the old way: we set up everyone in the studio and do the rhythm tracks with the whole band. That's basically the only way we really know."

Although Angus is AC/DC's lead player and Malcolm the rhythm specialist, both brothers will often lay down rhythm guitar tracks. You can hear this clearly on "Rock 'n' Roll Train" in the gracefully nonchalant way that Angus' trebly rhythm dances around Mal's rock-solid foundation.

"There's no way in the world I can do what Malcolm does," Angus says. "Believe me, I've tried, but Malcolm's got his own sound. It's very clean, very punchy, and he has his own distinct way of playing. So I'm always in amazement, 'cause when I watch and copy what he's playing, I can't hold it together like he does. Every now and again, I'll do a little overdubbing on the rhythm tracks to fatten them up a bit. But Malcolm's the guy for the rhythm. He just socks you in the jaw. It's so big and bright."

The Young brothers' sibling guitar DNA is what cinches AC/DC's unique place in the classic rock dynasty. Malcolm is the elder of the two. Now 55, he was at an impressionable age during rock's mid-Sixties British Invasion era. The emphasis then was on tough, scrappy rhythm guitar work, catchy chord progressions and tight, melodic songcraft as exemplified by the early recordings of the Beatles, Stones, Who and Kinks, not to mention the Easybeats, the hit-making Aus-

tralian beat group led by Angus and Malcolm's elder brother George. Malcolm's guitar playing and songwriting for AC/DC clearly bears the stamp of all these influences.

But Angus, who is 53, is more a product of the late-Sixties/early Seventies ascendancy of rock stars like Jimi Hendrix, Cream, Led Zeppelin and early metal bands like Black Sabbath and Deep Purple. In that era, the emphasis was clearly on single-note leads, extended soloing and riff-oriented song construction. And these are the virtues that Angus brings to AC/DC. So between the two of them, the brothers embody pretty much the entire stylistic lexicon of classic rock guitar. No wonder AC/DC rock like no other band.

Another advantage of having Brendan O'Brien at the production helm was that he could relate to Malcolm and Angus on a guitar player's level. "What's good about Brendan is he's the real deal," Angus says. "He's a musician. He knows his guitar, bass, drums, piano...all of it. That's good when you're working with somebody. He knows where you're coming from and you know where he's coming from, so you're not bogged down trying to communicate your ideas. It's especially good for guitar. It gives you a bit of a kick up the butt. The guy's not gonna let just anything cruise. He'll make you work."

It was O'Brien, for instance, who insisted that Angus play slide guitar leads on the track "Stormy May Day." "I don't really call myself a slide player," Angus demurs. "But on the demo I'd done for that song I got an acoustic guitar, put it on my lap and used a cigarette lighter for a slide. I put it in the background, but Brendan

heard that and kept reminding me, 'There's a slide on there.' So I had to go out there and give it a try [on the master recording]. I had one slide from years back that I picked up. It was a really cool bit of Plexiglas, or something, that you wear on the pinkie. My fingers are very small, and it fit just right. But when I went to do the track I couldn't remember where I'd put it. I said, 'Oh well, I'll probably find it one day.' But they went out and found some things that were pretty close, and I used one of those for the track."

Angus isn't one to put an excessive amount of forethought into constructing a guitar solo. He goes with his gut, and that's what gives his solos a great sense of immediacy and good-old rock and roll swagger. But his long years of experience

"I've lost count of how many SGs I have. But none of them match up to that one guitar."

have left him with a built-in instinct for what makes for a memorable solo. His approach to solos has also been shaped by his work with many great producers over the years, starting with his brother George, who produced the early AC/DC

albums and several more recent ones.

"What George would do was give me a few tracks to put down solos," Angus recalls. "I'd do one, and he'd say, 'That was good. Now do that and do that.' So I'd try what he'd said. And after putting down all those tracks I'd think I was finished. But he'd go, 'No. Now take a bit of that, that and that and do it all in one.' And off we'd go. I think he did it to teach me a lesson, so I wouldn't sit there diddling all the time. To shut me up."

The legendary Mutt Lange, who produced *Highway to Hell* and *Back in Black*—not to mention albums for Def Leppard, XTC, Foreigner, the Cars and Bryan Adams, among many others—had his own way of psyching a good solo out of Angus. "Mutt would just say, 'Hmm, that's interesting.' And that was his code word for shite," Angus says, laughs. "Oh, that's very interesting." But I like it when somebody pushes you to try harder. You know they're paying attention. You know they care about it. And Brendan's good like that too. He says, 'You're on,' and, 'You gotta dial it up!'"

Although O'Brien brought some of his vast collection of vintage guitars and amps to the studio for the *Black Ice* sessions, Malcolm and Angus mostly relied on the same guitars that they've been playing for years—instruments that are essential to the AC/DC sound and indeed the AC/DC mythology. In Malcolm's case it's a heavily modified 1963 Gretsch Firebird; for Angus it's a red 1968 Gibson SG. "I've lost count of how many SGs I have," he says. "But none of them match up to that one guitar. I've tried getting copies of it, but no, they're not even close. You might get the

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feel, but you don't get that same kind of sound out of it. I don't know why. I wish I did."

On occasion, O'Brien coaxed Angus away from his number-one SG. "I've got a couple of other guitars that I use onstage and as spares," Angus says. "I've got an early Sixties black SG, and we'd try that one. I'll try anything and, if it works, use it. Another guitar that I've got, a '68 SG, dates from the *Highway to Hell* days, and I've used it for backing tracks and stuff. It's a factory reject, I think—it has the number '2' on it. I got it for 70 or 75 bucks when I first came to America. It was quite beat up." (As has been the norm over his career, all of Angus' guitars were strung with Ernie Ball Super Slinky RPS strings, gauges .009–.042.)

A few other guitars have come into play over the years. "I don't mind a Tele," Angus allows.

"When Malcolm and I started out we only had money at the time for one spare guitar between the two of us. So we had a Tele that Malcolm picked up. And what he did was he stuck a humbucker at the bridge end and a Gretsch pickup at the neck end. So whoever broke a string first would pick up that Tele. I'd kick in on the humbucker and he'd kick into the Gretsch pickup."

Perhaps not surprisingly, Malcolm seems to be more of an avid gear fiend than his younger brother. "Mal's got a lot of old Marshalls, and he keeps them all in good nick [*shape*]," Angus says. "So we have a guy tweaking them all the time, changing a valve here and there. Malcolm knows his sound to a T. So he's always making sure the amps are just right before we do anything. That's important for him. Mal likes a big, clean sound; he doesn't like it if distortion starts creeping in.

He likes to get it as big and fat as possible without that. With AC/DC there's no effects, no compression. We like to get this raw, natural sound, just relying on the guitar and amp."

Even though Angus and Malcolm had eight years to write *Black Ice*, song ideas were still arriving while the band was recording in Vancouver. The album was almost completed when Malcolm presented the song "Anything Goes." With its catchy G-string guitar melody played against an open D-string drone, it's easily one of the album's hookiest tracks.

"Malcolm had that one when he came to Vancouver," Angus says. "He said, 'I'll just play it and see what you think.' And everyone liked it. And on his demo he had the drone going. It was a case of capturing the feel of it and adding a little bit of color here and there."

And lest anyone question where AC/DC are coming from, four of the album's 15 tracks contain the words "rock and roll" or "rocking."

"Well, that's basically what we are," Angus pleads. "We've always been quite liberal in throwing the phrase 'rock and roll' into tracks. It's just one of those things. Chuck Berry did it first with 'Hail Hail Rock and Roll.' Certain songs just seem to come to life when you add that phrase."

Other AC/DC song ideas have come from the strangest places down through the years. The classic "Dirty Deeds Done Dirt Cheap," for instance, was inspired by the Sixties children's television cartoon *Beany and Cecil*. "It was a cartoon when I was a kid," Angus says. "There's a character in it called Dishonest John. He used to carry this card with 'Dirty Deeds Done Dirt Cheap—Special Rates, Holidays' written on it. I stored up a lot of these things in my brain. I picked out the things I liked best."

Of course, anyone attempting to deconstruct an AC/DC song must proceed with caution. Over the years the lads have managed to keep straight faces while maintaining that "Big Balls" is about high-society parties and "Cover You in Oil" is about the fine art of portrait painting. But when you come right down to it, just about every AC/DC song is ultimately about either sex, money, the occasional fight or the timeless joys of rock and roll itself. This is another key to their enduring appeal. They deal in the subjects that tend to get everybody excited.

On the new album, the song "Money Made" revisits the subject matter of the classic "Moneytalks." The new song is a Hollywood tale, although Angus sees it as being about America in general as well. "You come to this side of the world and everything is money these days," he says. "The focus seems to be, 'How do we get money out of this? Do we keep that school? Is there a profit in it? Do we really need that new hospital? Can you not die quicker? Do we really have to spend money on that medicine? How old are you now? Sometimes you think, Can we all take one deep breath? The basics have got to be in place. Thirty years ago, a fuckin' school never made money. Filling in a road or putting up a traffic light didn't make money. Hospitals were there to keep people well, not make money."

It's tempting to see another new song, "War Machine," as being a comment on current events. But actually it was inspired by ancient Roman history. "I was watching a thing on television about Hannibal, the guy who went over the Alps with the elephants to defeat the Romans," Angus explains. "When Rome was in power there was

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another empire, which was the Carthaginian Empire. But this one senator guy in Rome said, 'They got the best wine, the best oil, the best of everything in Carthage.' He was basically whipping up the populace: 'We're gonna get you in a war.' The soldiers were paid in wheat back then, and they were promised they'd get bigger handouts of wheat. Of course when they came back they got shat on, after doing the dirty work. I thought, Well, nothing's changed."

The history of ancient Rome is a subject that seems to hold a profound fascination for Angus and has provided the raw material for several other AC/DC songs. "For Those About to Rock, We Salute You" came from a book on Roman history titled *For Those About to Die We Salute You* by Robert Graves, which had been given to Angus by Bon Scott. And "Hail Caesar" speaks for itself.

But Roman history is not the kind of subject you'd expect to interest a guy from AC/DC.

"When I was younger, I never learnt much in school," Angus explains. "So I said, 'Well, I'll go to the library and read a bit—pick up a bit of info that way.' And as a kid, you of course read what's interesting to you, which for me was wars, the history of countries, fighting and all that stuff. I like a good book. Some fiction, if it's good or if it's funny. But I'll go more for the factual stuff."

In many ways, Angus Young is an unlikely rock star. Asked his favorite drink, he answers without hesitation, "a good strong cup of English tea." He seems to avoid alcohol, perhaps the upshot of being in a band whose original lead singer drank himself to death. Malcolm has had his own bouts with the bottle over the years as well, so Angus exhibits little fondness for strong drink.

"That's for other people," he says. "Whatever they feel is good for them. I'm not a preacher. Some might like turpentine, or say, 'What's running that car? I'll have a glass of that.' But not me."

In a sense, having a cartoonish image has enabled Angus to maintain a private life. No one looks very far past the schoolboy suit. "The great thing about the school suit is you can take it off and leave it all behind when you leave the stage," he says. "Which I think is a good thing. So many performers get caught up in trying to live the legend 24 hours a day. That can really mess you up."

Nor does one ever get much of a glimpse into Angus' relationship with Malcolm. If there is sibling rivalry, they certainly don't play it up as other notable rock bands like the Kinks and Oasis have done. "Oh, we'd be liars if we said it was 100 percent smooth," Angus demurs. "We have our moments. But I guess blood is thicker than water. We might get pissed off with each other, but that's part of life. As kids we'd have our differences. Malcolm would be like, 'Get out of my room. You're stealing my licks!' But what we share together is AC/DC. Outside of that, we have different interests. I might read a book on history and he might read a book on football, 'cause he likes football. We spend most of our life on the road, so we see a lot of each other. The last person he wants to see sometimes is his kid brother."

But one occasion that did bring the two of them together during AC/DC's hiatus was Malcolm's 55th birthday, although both brothers are now of an age when they tend to downplay such reminders of the passing years. "I think Malcolm's like me," Angus says. "Come birthdays, we tend to hide. They have a party and you hide in the corner."

Angus carries his 53 years gracefully. His sandy-colored hair is shorter than it was in days of yore, and has gone thin at the top, but he looks trim and fit. The guitarist admits that he's started working out in the past year—some weight training, stretching, a half an hour or so on a bike in the mornings. "But I'm not going to go out and join the rowing club or the Olympic jogging team," he protests. As if to emphasize his point, he lights another in an endless series of cigarettes.

One wonders how he does it. Angus' live performances with AC/DC are physically demanding in the extreme. AC/DC play on huge arena stages, and he's in constant motion, running from one end of the stage to the other. Their shows aren't exactly brief, either. Angus works harder onstage than Mick Jagger, not to mention guys half his age. How long does he see himself keeping this up?

"As long as I can do it and do it well," he answers. "I don't want to be struggling to do it. And touring does take up a lot of your life. So when you do it, you want to do it well. If I felt I wasn't delivering, then I'd have to say, 'I can't do this anymore.' You don't want to get on there in a wheelchair. But as long as I can feel it when I get on, and I'm putting in that energy, I'll keep doing it."

But does rock and roll still matter in the screwed-up, digitized, corporate globalized world of today? Angus doesn't hesitate a second to answer.

"You bet it does. And if it's not us doing it, it may be younger ones coming along and doing it. That's really great too. I'm really waiting. I just wanna see them come out and go for it the way that we do. I just wanna see 'em comin' at ya."

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BLACK MAGIC

Producer Brendan O'Brien talks about conjuring up the sounds that make **BLACK ICE** pure gold. **by Alan di Perna**

A day or two into recording *Black Ice* with AC/DC, producer Brendan O'Brien had an "aha!" moment. He and one of the project's engineers were listening to a playback of the day's work.

"We were going, 'Man, that sounds just like AC/DC!' It was a funny kind of moment," O'Brien says, "a real revelation. Like, 'Holy shit, this is what they do!' Working on records over the years, you're trying to get certain sounds, and you're constantly referencing bands like Zeppelin or AC/DC. But this was them for real!"

O'Brien isn't one to be starstruck. One of the music industry's top record producers, he's worked with everyone from Pearl Jam, Rage Against the Machine, Stone Temple Pilots and Velvet Revolver to Bob Dylan and Bruce Springsteen. But he confesses that he was a little apprehensive going into the *Black Ice* sessions, "just not knowing what AC/DC were up to at that point," he says. "They hadn't made a record in a while. To my knowledge, they hadn't been touring in a while. I just wasn't sure what to expect."

Owing to busy schedules, O'Brien and the group didn't meet until the first day of recording sessions at the Warehouse studio in Vancouver. "It was an unusual circumstance," O'Brien admits. "But on that first day they brought in some demos that were pretty good sketches of the songs. We had to adjust keys, adjust arrangements and all that kind of stuff. I decided right away that doing several weeks or a month of full-blown pre-production wasn't going to be the best use of our time or their energy. So I figured we'd just take it one song at a time. We'd get a song up, figure it out and learn it, arrange it, change it—do whatever we had to do—and then record it, finish that and move on to the next one. Some songs took longer than others, but that's basically how we went about it."

In AC/DC, O'Brien found himself working with a well-seasoned, affable act that required no "parenting." "If the start time was noon, they were there at 11:59," he says. "Particularly Malcolm Young. And they were ready to work all day and night until I made them go home."

O'Brien found it easy to interface with Angus and Malcolm Young, AC/DC's sibling songwriting nucleus and guitar engine.



O'Brien at the Recording Academy Honors, April 26, 2007; (above) *Black Ice*

"Angus is certainly the more vocal of the brothers," O'Brien notes. "But it seems like when he speaks, he has an eye toward Malcolm. I think they're very good for each other. For this particular record, I didn't notice either of those guys being more dominant than the other. I think that changes over time. Over the years, on certain records, I think one guy takes over more than the other. And it seems

like on this record that more of the demos that Angus brought in were the ones we ended up doing. But the ones of Malcolm's that we used ended up being some of the best ones as well. They were great songs. And there were song demos they worked on together, too. I had the advantage of not having any history with them whatsoever. So we would just listen to the songs. I would respond to certain things, and they would be excited about that. And I wouldn't respond to certain other things, and they'd be okay with that, too."

One of O'Brien's main production goals was to emphasize the hooky, melodic side of AC/DC. "I don't think that's particularly hard to do," he says, "because they're naturals at that anyway. On some of their records, however, I guess there's been a conscious decision on their part to focus on the more bluesy side, which they're also great at. But my ears gravitate toward great hooks and great choruses. And they're one of the few bands—the best one, actually—who are able to be really aggressive and heavy but also able to make a classic, catchy three-and-a-half minute song. If they were looking to bring that forward, then they got the right guy to produce them."

A big part of maximizing the melodic element was to pay very careful attention to vocals. O'Brien suggested transposing some of the songs into keys that were better suited to singer Brian Johnson's vocal range and more supportive of melodic vocal ideas. "I think that's the producer's job," he says, "to figure out where the vocal works. There were a few songs where we moved around keys and stuff. I don't know if they'd ever really done that before. They seemed a little perplexed when I brought it up at first, but then they seemed all right with it."

If anyone required a little extra care on this project, it was Johnson. "Brian's a very funny, outgoing guy," O'Brien says. "But when we came in, Brian was a little apprehensive about the vocals. There were some records in the past—I don't know which ones—where he said he didn't enjoy doing the vocals as much. He spent a lot of time and wore his voice out, and he was concerned about that. It became apparent to me early on that there was probably a couple-hour window where Brian's voice was really strong. And then, due to the nature of his voice, it just became more difficult after that. He

was also a little nervous, like most singers, about singing in front of other people, even the guys in the band. So we set up a separate little studio in an office behind the reception desk at the Warehouse. We brought one of the engineers down, and his job was just to record vocals with Brian and me. Brian and I would work a couple hours a day, and maybe [engineer] Mike Fraser would be upstairs recording guitars with Angus and Malcolm. That's how we did it."

AC/DC bassist Cliff Williams and drummer Phil Rudd "were very involved when we were cutting basic tracks," O'Brien says. "They're both great musicians. Cliff is super quick at picking things up. He could do sessions for other people. He's that good. The way we tracked the whole record, there was never really a sense of, 'Let's do the basics, let's do the overdubs, let's do the vocals.' We were kind of doing it all at the same time. That's the way I tend to work, and it was like that on this record in particular. So we'd cut a basic track and work on editing it. And while we were rehearsing the next song, I might have Brian in the other room learning the one we just did. Brian really did his homework. Every night, he would take home CDs of the tracks we were working on. He'd learn the songs and come in the next day very prepared. He sang his ass off on this record. My job was to get his confidence up early on and really start feeding off that. It worked out great, I thought."

In terms of guitar sounds, O'Brien says his main agenda was, "Don't screw it up! Angus and Malcolm have a very distinct thing that they do. They've got their sounds. And Mike Fraser has worked with them a long time. It was really just my responsibility to make sure that came across. There were a bunch of Marshalls lying around and a bunch of SGs, and everything was some combination of that. There may have been a little combo amp or something that we threw in here and there for some extra sounds. But for the most part, that's what it was."

And when it came time to overdub guitar solos, "for some songs Angus would have more of a structured thing together," O'Brien says. "He'd work that out and focus on that. On other songs it would be like, 'I know something's gotta go here, but I don't know what.' So we'd do multiple takes and then figure out which ones we liked best. Some solos were comped, others went down just as you hear them. My job was just to make sure that, when he did a solo or overdub, it felt like it was a real signature thing of his."

The project had a few 11th-hour surprises, all of them pleasant. "Right toward the end, Malcolm brought in a few songs that we ended up doing," O'Brien says. "One was 'Big Jack,' and another was called 'Anything Goes,' which I thought was great. That may have been the last thing we cut. I kept pushing, 'Let's do it!' and Malcolm is such a sweet guy; he was saying, 'Oh mate, maybe we don't need

it. If we have time maybe we'll try it.' I said, 'Dude, we have time. Let's go! That's what we're here for.'"

Malcolm originally wrote and demoed the song in the key of G, with a signature guitar riff working off a drone on the open G string. But for the master recording, this got switched to the key of D, with open D as the drone string.

"The key Malcolm wrote it in wasn't gonna work for Brian, so we had to rework it," O'Brien says. "I think Malcolm may have even tried to use a capo on one of the overdubs for that. I won't swear to that, and I don't know if he'll even admit it. We cut the song, and we felt like we needed more, so we went back and Angus overdubbed that quarter-note thing that he does on guitar. He's always game for that and knew exactly what to do. It was never a labor to figure that stuff out. I think the song is an important addition to the record. It's an unusual song, but I think the AC/DC Nation's gonna dig it."

Every nation, in fact, will find plenty to love on *Black Ice*. "When we first started making the record, I think they were all kind of wondering, 'How is this gonna go? We don't know,'" O'Brien says. "But after the first few days, we cut a few things and it was sounding pretty damn good coming back through the speakers. And I think there was a sense that this was gonna be special if we put our heads down and got after it. Which we did." ☀

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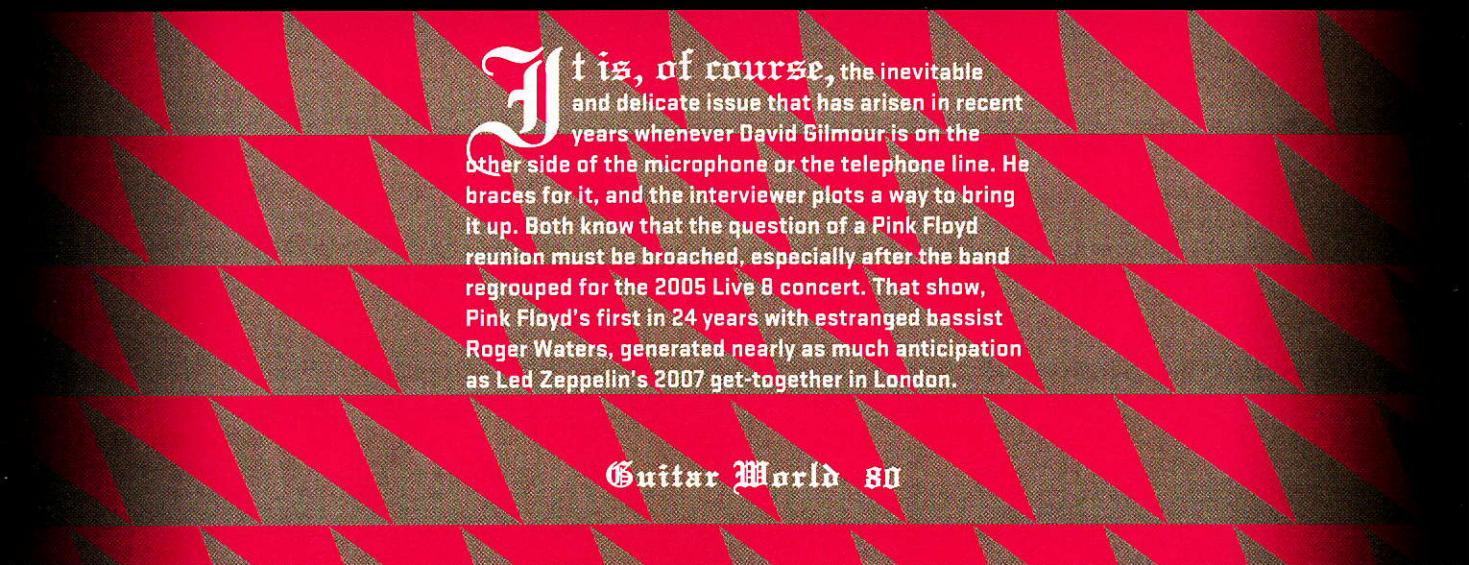
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CRONY ISLAND

For **LIVE IN GDANSK**, David Gilmour combines the best of Pink Floyd with his solo record **ON AN ISLAND**, and performs for one last time with his friend and Pink Floyd collaborator, the late Richard Wright.

BY GARY GRAFF



It is, of course, the inevitable and delicate issue that has arisen in recent years whenever David Gilmour is on the other side of the microphone or the telephone line. He braces for it, and the interviewer plots a way to bring it up. Both know that the question of a Pink Floyd reunion must be broached, especially after the band regrouped for the 2005 Live 8 concert. That show, Pink Floyd's first in 24 years with estranged bassist Roger Waters, generated nearly as much anticipation as Led Zeppelin's 2007 get-together in London.



But the matter has been rendered moot by the death of Richard Wright on September 15, 2008. Floyd's founding keyboardist, Wright had performed on Gilmour's 2006 album, *On an Island*, and the subsequent world tour which resulted in Gilmour's new *Live in Gdansk* CD-and-DVD set. But as far as the guitarist is concerned, a Pink Floyd reunion was out of the question even before Wright died.

"People want me to respond to the matter of playing with Roger again, the whole 'Pink Floyd—shall we do it again, will we not do it again?' " Gilmour acknowledges with a resigned sigh. And although he and Waters "are at least now on speaking terms" after Live 8, "thinking about [Pink Floyd] is so far from my mind. I've kind of left that behind. I'm very happy and satisfied with the little team I've got around me these days, and I don't see myself going back to Pink Floyd."

The group was courted with generous offers to tour again after the Live 8 show. "But touring without making a new record is just cashing in, isn't it," Gilmour says. "Riding that gravy grain, to coin a phrase. I mean, I wouldn't want anyone to get the impression that I'm not 100 percent happy and artistically satisfied with the work I've done in Pink Floyd over the years. I am. But my focus is different now. *This* is what I'm doing."

"This" actually amounts to the establishment of a true solo career for Gilmour after a couple of tentative steps in that direction many years ago. A Cambridge native with a playing style drawn from blues, R&B and psychedelia Gilmour joined Pink Floyd in 1968 to bolster, and ultimately replace, frontman Syd Barrett, who was declining into mental illness. With Gilmour, Floyd released the albums with which they made their legend, including *The Dark Side of the Moon*, *Wish You Were Here* and *The Wall*. Gilmour stepped out first with a self-titled set in 1978, then released *About Face* in 1984 during Pink Floyd's prolonged hiatus. There are, he says, "some good things" on both albums, but neither achieved the standard he desired.

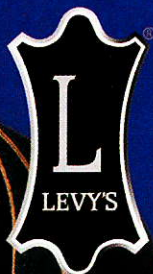
He hit pay dirt with *On an Island*, however. Coming 22 years after *About Face* and 12 years after Pink Floyd's last studio album, *The Division Bell*, "it was the most satisfying and enjoyable experience," he says. Whereas he had studiously avoided sounding like Pink Floyd on *About Face*, he felt no such pressure when making *On an Island*. "I finally got to a place where I felt free from any pressure. It's allowed me to be very free with working out exactly what I wanted to do, not feeling I had to live up to any Pink Floyd thing and not feeling like I *had* to avoid sounding like Pink Floyd. I think I'm finding my

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Richard Wright performing
with Floyd at Live 8, July 2005

feet as an artist after all these years—or finding new feet.”

Obtaining fresh collaborators was vital to that development. Chief among them was Phil Manzanera, the former Roxy Music guitarist who resides near Gilmour in Sussex and became both coproducer of *On an Island* and a member of Gilmour’s touring band.

“Phil’s an old friend,” Gilmour says. “Phil is a rock. He’s a really solid guy, and he’s just full of boundless enthusiasm. He has great taste; I can bounce ideas off him and he’ll always come up with good suggestions. It’s nice to have a sounding board that sort of helps convince you that you’re right about some of the things you’re going for—and sometimes that you’re not right about some of those things.”

Having Manzanera out on tour, however, was something Gilmour never expected. “I felt it was possibly a little bit beneath his dignity coming out as a *rhythm* guitar player, but he really wanted to do it. He said ‘Could I come?’ and I said, ‘Sure, come, that’d be great.’

“And he is actually the best rhythm guitar player—I don’t know if that’s how one puts that as a compliment. But as part of the engine room of what we were doing—drums [Steve DiStanislaio], bass [latter-day Floyd cohort Guy Pratt] and rhythm guitar—those three guys were rock solid and steady all the time. I’d been so used to trying to be the rhythm and the lead guitar player always. With them I didn’t feel I had to keep that thing going all the time. I could just stay out and do my thing.”

A case in point, Gilmour notes, is the guitar solo on “Comfortably Numb,” which never ceases to levitate the song and overall performance and does so to even greater effect on *Live in Gdansk*.

“It’s very hard to pin that sort of thing down,” he says. “It has a moving chord structure, but I can play the whole thing in B minor without worrying about any chords at all. Anything that works in B minor will work on that whole thing, even though there are three or four other chords involved in that sequence. It’s one of those lucky sequences that’s just a great vehicle for playing over.”

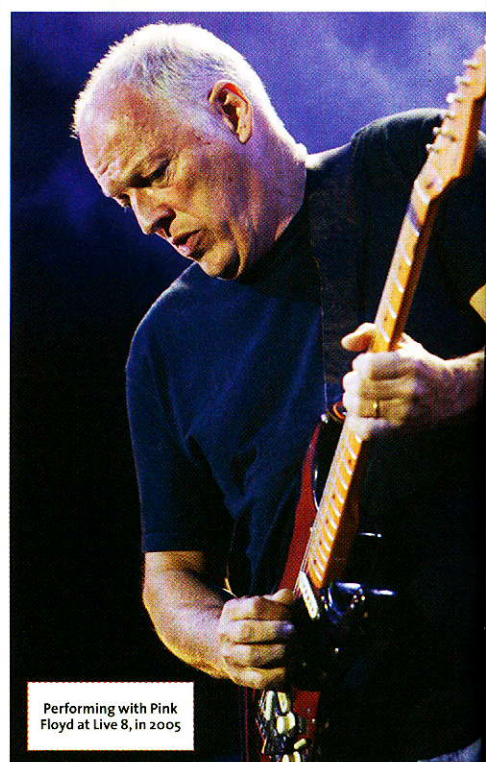
“I SAW
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FOR THE
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Having the late Wright perform on both *On an Island*—he sang lead on “A Pocket Full of Stones” in addition to playing keyboards—and the subsequent tour was also special for Gilmour. “We just go back a helluva long way,” he says of Wright, who left Pink Floyd in the early Eighties but was reinstated by Gilmour for the group’s 1987 *A Momentary Lapse of Reason* tour. “Rick had some difficult years in the middle of our complicated career. But he’s got soul, I suppose you would say. He adds something to the music that gives it a greater depth of feeling. He’s a great Hammond [organ] player and a great piano player, and having him along definitely added to the whole flavor.”

It wasn’t easy to get Wright fully inte-

grated into the proceedings, though. “Well, I asked him if he’d appear on the album,” Gilmour recalls, “and play on a track or two, and I then asked him if he’d sing on a track. He said he would, but then he was always too busy or couldn’t make it. I kept ringing him and hassling him, and eventually I actually had to send a car around to his house and say, ‘Get in it and come to the studio now!’ That was when we were doing the last two or three mixes on the album and I had no time left, so I just kind of strong-armed him a bit...”

Nevertheless, Wright was “very keen” to go on the road with Gilmour and company, which the guitarist says “changed the whole way we were thinking about it and tempted



us to touch more of the old Pink Floyd stuff. We worked it around him a little bit and it brought him right out of his shell, and it made me appreciate him more for his great abilities.

“And it showed me once again things you can forget that are great about people and showed me again the sort of telepathy we had with each other. I know where he’s going; he knows where I’m going. It was really lovely having him along, and I know he loved it, too.”

Live in Gdansk ably captures the career overview Gilmour embraced during the *On an Island* tour, though he confesses that the package is “slightly not representative” of the tour. The original plan, he explains, was to do the usual kind of live album, with songs taken from various shows on the itinerary. But a special performance on August 26, 2006, changed his mind.

Gilmour was asked to play Gdansk to mark the 26th anniversary of the founding of the on Solidarity (Solidarnosc) Trade Union at the Polish city’s famous shipyards, where the movement started. The occasion agreed with Gilmour’s political sensibilities, which “tend toward the left side” even if he’s less publicly outspoken than Roger Waters. The setting, with its massive, long-dormant cranes hovering in the background, appealed to Gilmour’s still-Floydian sense for epic theatricality.

And the idea of using an orchestra conducted by film score composer Zbigniew Preisner, who had also worked on *On an Island*, sealed the deal.

“Zbigniew is Polish,” Gilmour says, “so it seemed like the natural thing was to have a chat with him. He reckoned he could get an orchestra out there and rehearse it for me, and I wouldn’t have to do very much. He said we could just get up and off it would go.

MICK HUTSON/REDFERNS/RETNA

"And so it did. Zbigniew is a brilliant chap, and if he tells me it's gonna work fine, then who am I to disbelieve him? We did a sound-check in the afternoon, and that was it—he had them all rehearsed and ready to go. It was a great, great show, so when it came time to [compile the live album] we thought, Oh, well, we'll just do the whole thing from [the] Gdansk [concert]."

In keeping with the concert's grand scale, Gilmour is offering *Live in Gdansk* in no fewer than six versions: standard (two CDs), three-disc (two CDs plus DVD), four-disc (adds a 5.1 surround audio disc with additional tracks), five-disc "Deluxe" (adds even bonus tracks), a five-LP vinyl edition and an iTunes edition.

Among the renditions of *On an Island* songs and an assortment of Pink Floyd favorites, *Live in Gdansk* has some significant treats for the Floyd faithful. The epic "Echoes," Gilmour explains, was included to reclaim it from what he felt were inferior treatments during the 1987–88 Pink Floyd tour.

"It never quite hit the spot, and I'd been left with a bit of a sour memory of it," Gilmour recalls. "Someone must have suggested we do it this time—I can't remember who—but it became the highlight of the thing. It was just lovely to play it, and all the guys really got to grips with it in a way we hadn't managed to before. They understood it much better, and it was really good to let Rick get

loose and out front there. I saw people down in the front rows hearing 'Echoes' for the first time in their lives, and there were tears in their eyes. It was quite strange—extraordinary, really."

His decision to include "Fat Old Sun" was quite possibly less altruistic. The song, the first he ever wrote for Pink Floyd, appeared on 1970's *Atom Heart Mother*. Thirty years later, when Gilmour suggested including it on the 2001 Pink Floyd best-of, *Echoes*, his bandmates vetoed the idea. "None of the other guys were having it," Gilmour says. Of the song's inclusion in the Gdansk set, he suggests, "maybe it was my way of saying, 'Fuck you. It's great.'"

The Deluxe five-disc edition of *Live in Gdansk* features Barrett's "Dominoes" as a nod to Gilmour's predecessor. For the concert, Gilmour also performed "Astronomy Domine," a song from Floyd's 1967 debut, *The Piper at the Gates of Dawn*. "That's a song from before my time," he acknowledges, "but it's a song I performed many, many times with Pink Floyd when I first joined them and always really enjoyed it. I felt free to dig stuff out of our catalog going back to the very first days, to throw in anything from any era of our history and make it be something—to show where it fits within what we do now."

What Gilmour will do next is a logical question, but not one he himself appears to be considering. He's interested in pushing *Live in Gdansk* and has purposely not engaged in any discussion about *The Dark Side of the Moon*'s 35th anniversary. "You know," he says, "I hate to be reminded of my albums' birthdays. I just know that record companies and other people are going to want to celebrate it by promoting it again and try to get poor, unsuspecting punters to go out and buy yet another copy."

He does, however, have "a lot of material left over" from *On an Island* and is continuing to write more—some with his second wife, British writer Polly Samson, who co-wrote seven of *On an Island*'s 10 tracks. "I have got a lot of start points," Gilmour says. "That usually starts to get the creative juices flowing and then you start to write new material and away you go. It's always good to have bits of music to start with."

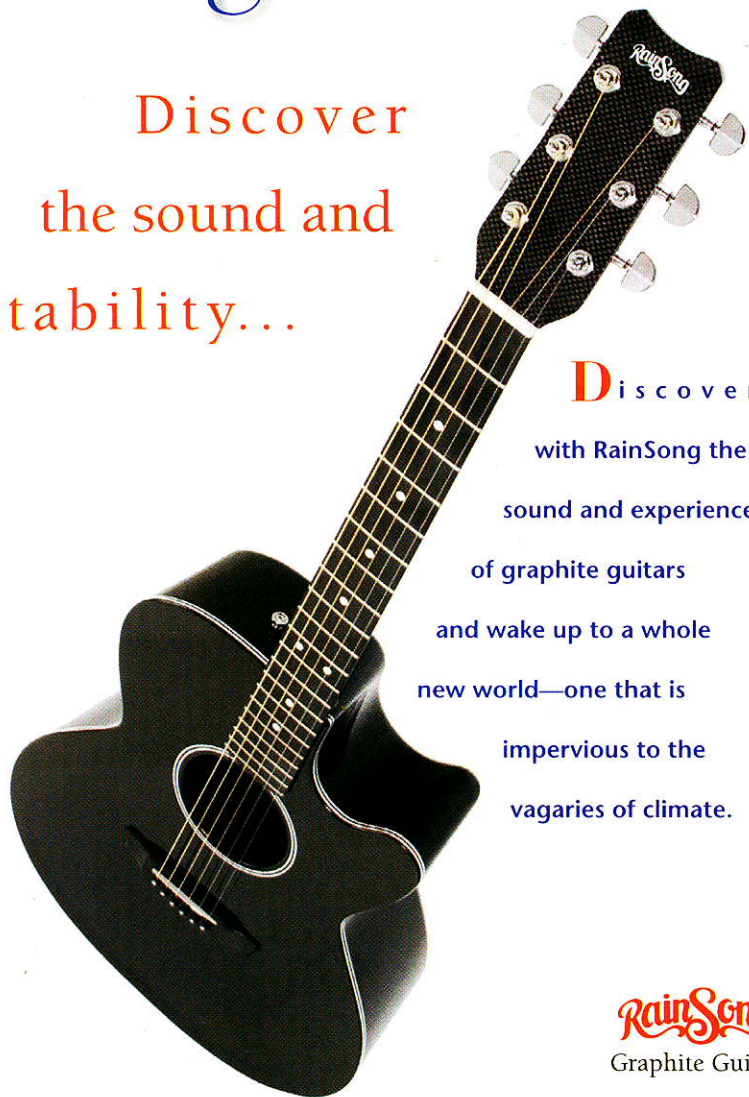
But even though he doubts there will be another 22-year wait for his next solo album—which would put him at a stately 84 years old—Gilmour won't be pinned down to any specific plans.

"I don't make any plans far into the future," he explains. "I just made [On an Island] and did some shows and enjoyed myself in a fairly relaxed sort of way, and I'll get 'round to doing something again before too long, I hope."

"But I have no idea. I haven't planned anything. I don't have a huge ambition anymore. I'm in this selfishly lucky position of having more than enough money and having had more than enough fame. I just don't need that stuff these days. I just want to do stuff for me. It's entirely selfish. I want to enjoy myself and do stuff that gives me pleasure and satisfaction, and that's what I'm going to do." ☀

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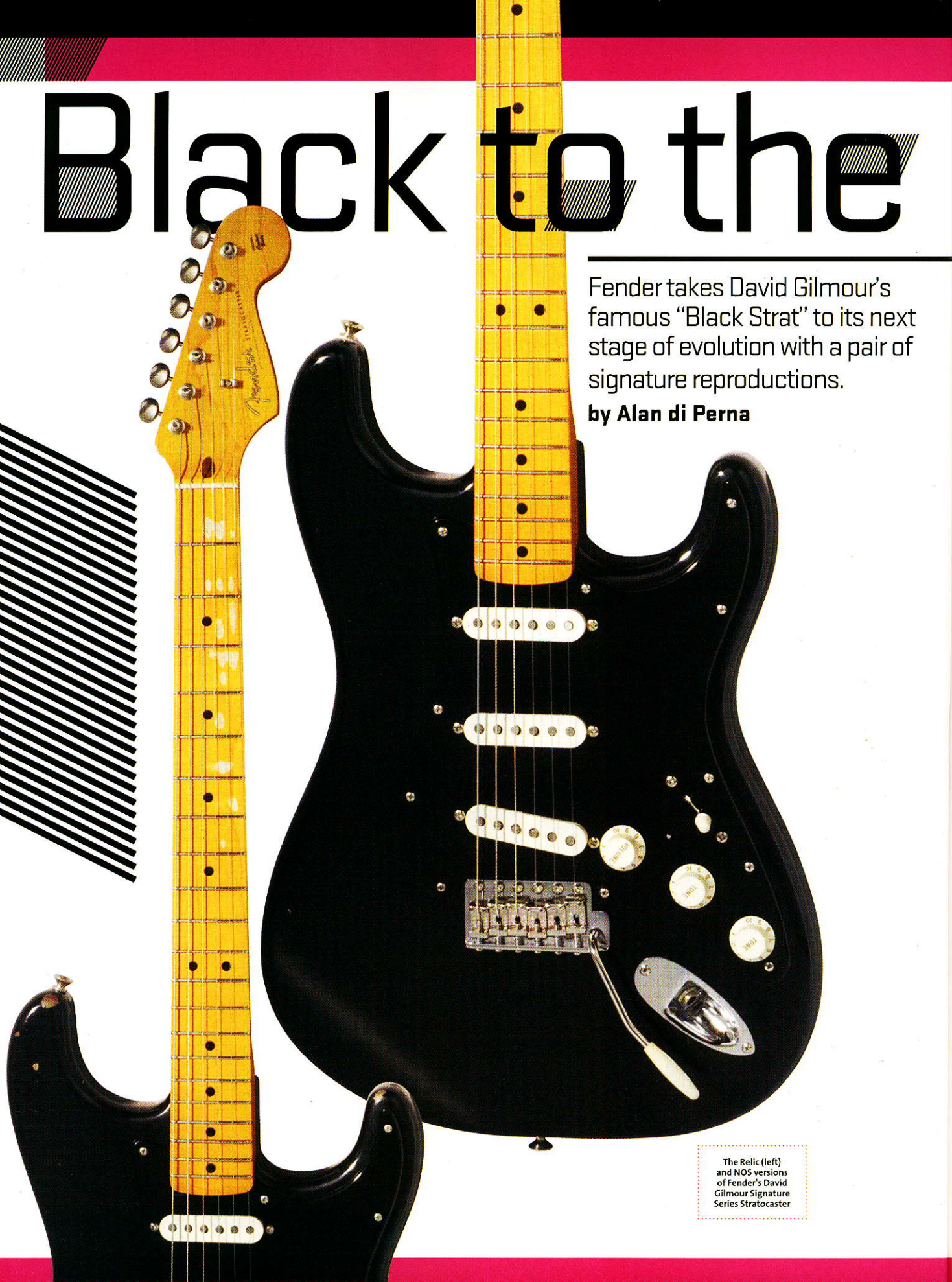
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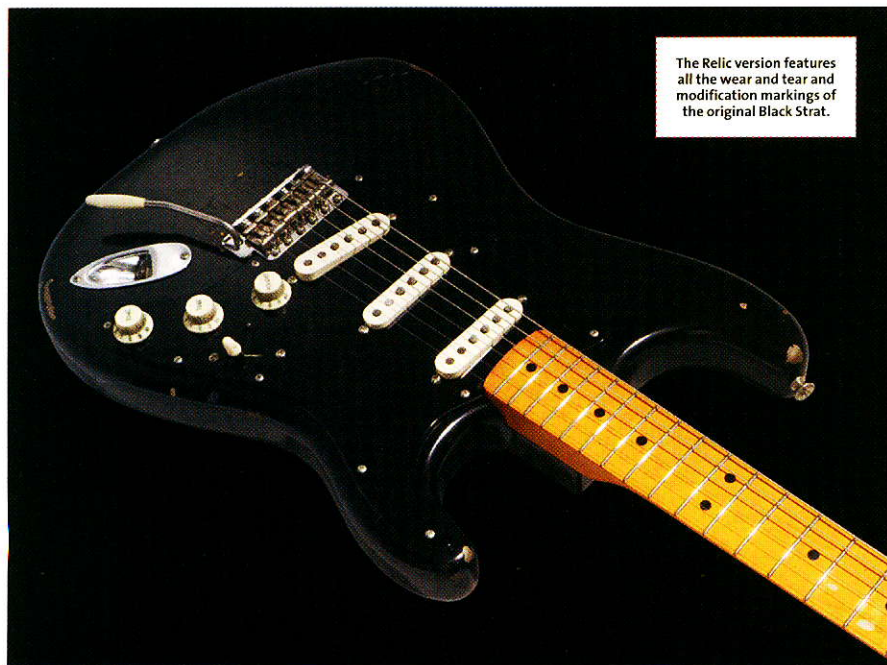


Fender takes David Gilmour's famous "Black Strat" to its next stage of evolution with a pair of signature reproductions.

by Alan di Perna

The Relic (left)
and NOS versions
of Fender's David
Gilmour Signature
Series Stratocaster

Future



There are a handful of guitars that have shaped the sound of rock music, and indeed the course of rock history, with their distinctive tones. David Gilmour's legendary "Black Strat" ranks high among this select company of instruments. This was the ax that the Pink Floyd guitarist wielded on *Dark Side of the Moon*, *Wish You Were Here*, *Animals* and *The Wall*, and on all three of his solo studio albums. The guitar was also with him at London's Hyde Park for Pink Floyd's 2005 reunion at Live 8.

Now aspiring David Gilmours everywhere can own a piece of the legend. Fender's new David Gilmour Signature Series Stratocaster was carefully modeled after the original Black Strat. As usual with Fender Signature models, there will be a high-end, so-close-it's-a-forgery Relic version of the instrument and a more affordable N.O.S. (New Old Stock) version.

The Strat was nothing special when Gilmour purchased it at Manny's Music in New York in 1970, just an off-the-shelf late-Sixties Stratocaster. Gilmour bought it in a hurry to replace a Strat that had been stolen during a Pink Floyd U.S. tour. The guitar originally had a Sunburst finish, but it had been oversprayed with black paint at the factory as a custom finish. The Relic version of the Gilmour Signature Strat reproduces even this

detail—the alder body features black lacquer sprayed over a three-color Sunburst finish. The N.O.S. version has simply a black nitrocellulose lacquer finish sprayed on an alder body.

Because the guitar was neither rare nor collectible when Gilmour bought it, he made it his "bodge-up guitar"—the instrument he'd experiment on by changing pickups and necks and drilling holes to add bits of circuitry that were later discarded. "The guitar was never treated with any reverence at all. It was just a working tool," says longtime Gilmour guitar tech Phil Taylor, who worked closely with Fender to create the David Gilmour Signature Series Stratocaster. But because it was also a working tool, it was the guitar most likely to be in Gilmour's hands when Pink Floyd were making history. The Black Strat first went into service on Pink Floyd's 1970 album *Atom Heart Mother* and remained in heavy use throughout the group's Seventies heyday. It is the guitar Gilmour played on the classic Floyd instrumental "Echoes" and for two of the three solos in "Money." And this is the guitar that played what many fans regard as Gilmour's greatest solo ever, the one in "Comfortably Numb."

The Black Strat spent the years from 1983 to 1993 enshrined in display cases at various Hard Rock Cafe locations. When Gilmour took possession of it again in '93, he outfitted it

with a Fender '57 Reissue Vintage Strat neck, which is the neck style used on the Gilmour Signature Strat as well. When the guitar made a high-profile return to the limelight at the Live 8 Pink Floyd reunion show, interest in Pink Floyd and the Black Strat reached a new level, and Fender got to work replicating the historic instrument as the David Gilmour Signature Strat.

The signature model reflects all the custom mods Gilmour implemented over the years, down to the shortened vintage vibrato arm that's a key part of his technique. The historic process of replicating the guitar has been well documented: Phil Taylor published his own book, *The Black Strat*, based on research he did as part of the Fender project, and the folks at Fender have produced their own DVD that traces the full evolution of the David Gilmour Signature Stratocaster. A copy of Taylor's book will be included with every Fender David Gilmour Signature Stratocaster, along with the three-disc version of Gilmour's recently released concert extravaganza *Live in Gdansk*. (*Guitar World* published a full report on the Taylor book in the January 2008 issue.)

Look for an exclusive video on the making of the Black Strat replica, featuring Gilmour and Phil Taylor, on the CD-ROM that will accompany the March issue of *Guitar World*. 🌟

Gimme

50!

Guitar World presents 50 licks that will fortify your classic rock soloing vocabulary, increase your fretboard knowledge and pump-up your chops. **by John Wheatcroft**

There are certain things every aspiring modern rock and metal guitarist should know, and one of which is the musical foundation of these styles, which is rooted primarily in the classic rock era. In this special lesson, we present 50 classic rock-style licks engineered to give you a good overview of soloing conventions in that style while broadening your musical horizons when it comes to fretboard familiarity and playing abilities.

For the purposes of this study, we'll define classic rock soloing as pre-Van Halen. For that reason, you won't find any eight-finger tapping, three-octave sweep-picked arpeggios or 32nd-note legato licks here. What you will find is a choice selection of medium-tempo classic rock phrases that are melodically flexible and diverse and display a wide range of articulation and dynamic devices. They are all also completely useable to players of all levels and in a variety of settings. It's arguable that this midtempo phrasing range is what really establishes the character of a rock guitarist's "voice." Faster tempos generally offer fewer playing options and less room for nuance.

You'll often find the same fingerings and melodic pathways being adopted by a large number of players, but it's melodic phrasing, note selection and personal touch that really allow an individual's personality to shine through.

For the sake of continuity and familiarity, all examples presented herein are based on the familiar and ever-popular A minor pentatonic scale (A C D E G), with a few extra notes added to some of the licks for color. This study divides the fretboard into five areas, or positions, each being based on a different "box" pattern, or "shape." For each shape we present 10 licks.

Each example is purposefully designed to be distinctly different from the next in order to achieve a spread and balance of musical ideas that will encourage you to exploit the full range of the fretboard and, most importantly, exploit the individual fingering potential inherent within each form. You'd be advised to try transposing each lick (unless it includes open strings) to other positions and common guitar keys, such as E, D, G and B, using the minor pentatonic scale for each key, and eventually to all 12 keys to attain fluency in them. Another

good approach is to learn each lick and, where possible, move it up or down chromatically, one fret at a time.

The beauty of the five-position system is that it gives you some very bold and instantly identifiable visual, aural and physical landmarks when learning and memorizing new ideas. An effective way to catalog your accumulated knowledge of licks, melodic ideas and patterns is to use a folder with five pockets, one for each pentatonic shape. Every time you learn or create a new phrase, file it into the appropriate pocket. Every month or so you can review your research, making note of which positions you favor and which are a touch on the light side. Once you discover an area in which you feel you need work, you can take remedial action by trying to learn more licks within that shape. Another great way to expand your knowledge is to pretend you've been assigned the task of creating 50 more original licks based on the ones presented here. Go on—we challenge you! You'll learn a huge amount in a very short and remarkably focused time. That's a promise.

FIGURE 1

Phrasing

FIGURE 2

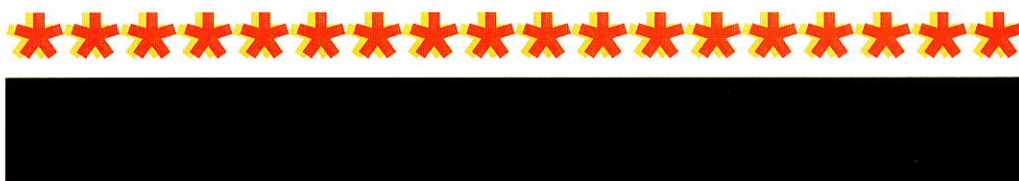
Bends

FIGURE 3 Repetition

FIGURE 4
ervallic/Sli

FIGURE 5**FIGURE 6****FIGURE 7**

I'll ease you into our triadic-based section with a simple "three-against-four" phrasing idea. Again, intonation is a huge issue with the bends and vibrato, so make them sweetly in tune.

[illegible][illegible]

♩ = 120
A5

T
A
B

4/4

8 5 8 5 8 5 5 7 5 7 5 7 5 7 5 7 5 7 5 8 5 8 5

3 3

7

♩ = 120
A5

T
A
B

4/4

8 5 8 5 8 7 5 7 5 7 5 7 7 5 7 5 7 5 8 5 8 8 5 (8)

3 3

1

The first system of musical notation for 'The A5 Blues' is presented on a grand staff with three staves labeled T (Tenor), A (Alto), and B (Bass). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 120. The music begins with a treble clef on the T staff. The first four measures each contain a triplet of eighth notes: (8, 5, 8), (5, 8, 5), (7, 5, 7), and (5, 7, 5). The next four measures continue with triplets: (7, 5, 7), (5, 7, 5), (7, 5, 7), and (5, 7, 5). The final four measures of the system show triplets (8, 5, 8), (8, 5, 8), and (8, 5, 8), followed by a final measure with a circled 8 and a wavy line indicating a continuation or improvisation.[illegible]

Double-stops

The “thickening” effect of playing two notes together like this proves remarkably effective when you need to project your sound above the band.

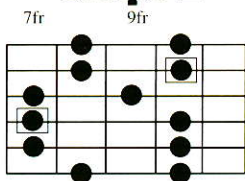
Scalar

Here's a lick in the style of Randy Rhoads. This three-notes-per-string finger twister neatly boxes in our first area pentatonic shape and fills in the diatonic scale tones, courtesy of the Aeolian-based, metal-approved flatted sixth (F) and natural second/ninth (B).

Horizontal

Jimi Hendrix-style unison bends cut like a knife. Here, we're spelling out the harmonically sophisticated Am11 arpeggio (A C E G B D).

Shape 2



Phrasing

If Eric Clapton and Buddy Guy were to collaborate and create the mother of all Shape 2 licks, this is what I think they'd come up with. Notice the one-and-one-half-step bend at the end of the first bar. You'll do well to reinforce this bend with at least two fretting fingers.

Bends

Here is the essence of three guitar gods within three bars. In bar 2 we have Jimi's take on Shape 2, in bar 3 we make the shift toward Steve Lukather with a hammer-on and pull-off over a pre-bent note, and in bar 3 we see how Jimmy Page, David Gilmour and Joe Walsh might incorporate a little Albert King-style "over-bending" magic into their playing.

Repetition

Gary Moore is the inspiration behind this repetitive cyclic idea. Notice how in the sped-up version in bar 2 we're replacing the pick stroke on the B string with a fret-hand "hammer-on from nowhere."

Slides

The frequent use of whole-step legato-to-finger slides is the key ingredient

FIGURE 8

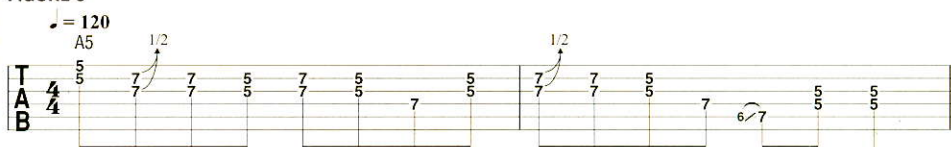


FIGURE 9

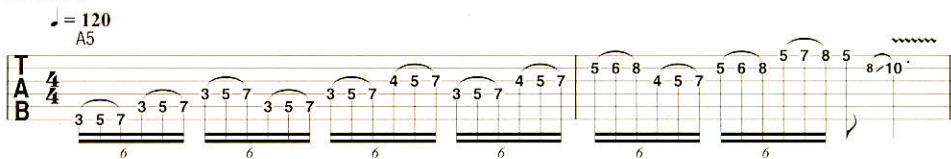
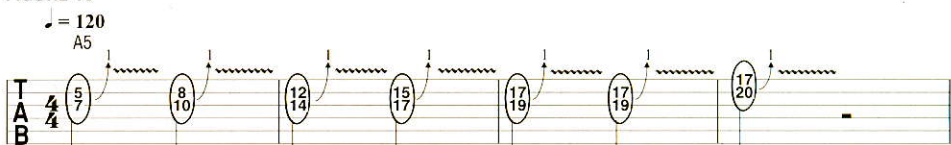


FIGURE 10



THE FIVE-POSITION SYSTEM GIVES YOU BOLD AND INSTANTLY IDENTIFIABLE VISUAL, AURAL AND PHYSICAL LANDMARKS.

FIGURE 1-

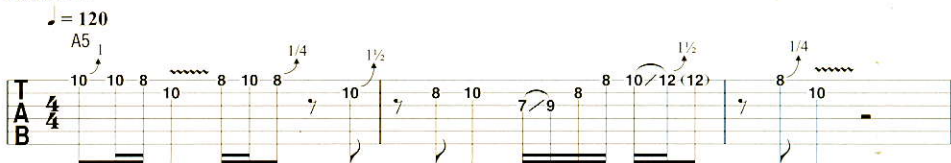


FIGURE 12

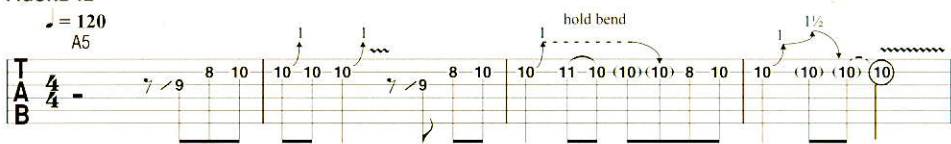


FIGURE 13

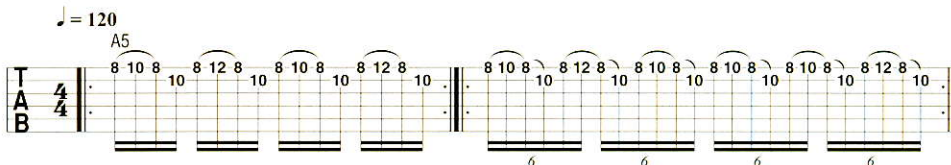
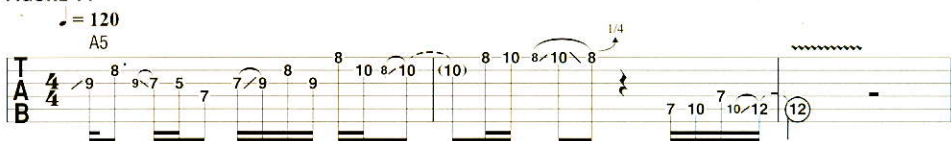


FIGURE 14



in this slippery, soulful lick. Ensure that the three-fret slide in bar 2 is clean and accurate.

FIGURE 15 Sequential (Descending)

This triplet-based example is again derived from a sequence of three-note groupings, although this time it alternates between descending and ascending notes. Pull-offs and hammer-ons are used whenever possible to achieve a smooth legato articulation.

FIGURE 16 Sequential (Ascending)

Here is the ascending version of the previous idea. You can loop this alternating sequence of ascending and descending thirds at any point in the sequence.

FIGURE 17 Triadic/Arpeggio

This lick begins with a rhythmically displaced A minor triad (A C E). As we progress through bar 1, the fifth (E) is flattened (E \flat), creating a dark, sinister sound. In the later half of this lick we're exploiting the melodically sophisticated minor-add2 arpeggio (1 2 \flat 3 5), in this case, Am(add9), spelled A B C E. Notice how the bends effectively prevent things from sounding clinical and regimented.

FIGURE 18 Double-stops

Jimi Hendrix meets Steve Cropper with this double-stop idea, initially based around the perfect fourths that are found on the first three strings within this area. As the lick progresses we get more scalar, adding the sweet-sounding second/ninth (B) into the mix.

FIGURE 19 Scalar/Pedal-point

When approaching the A natural minor scale (A B C D E F G), all of the open strings are available to us, as these notes all fall within the scale. This Gary Moore-inspired phrase showcases this concept perfectly.

FIGURE 20 Horizontal

There are two pathways through the minor pentatonic scale that traverse the fingerboard and adjacent box shapes utilizing nothing but tone gaps and finger slides. This is the first of these pathways and is a highly effective device to cover a lot of ground in a logical and highly musical way.

FIGURE 15

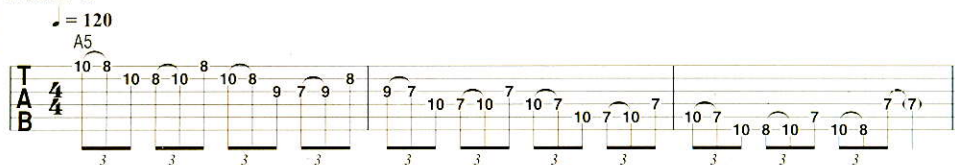


FIGURE 16

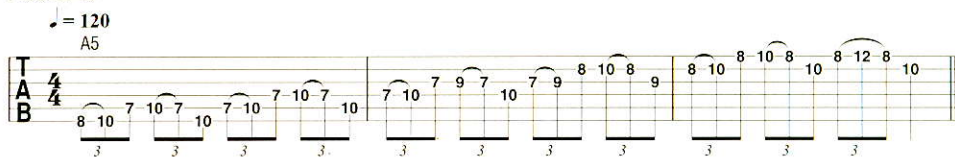


FIGURE 17

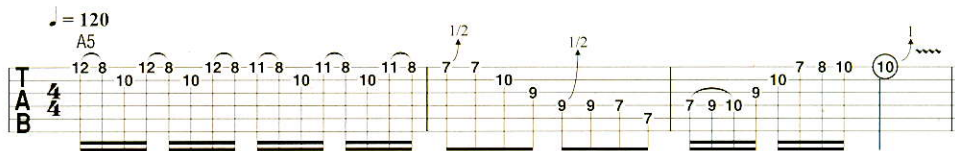


FIGURE 18

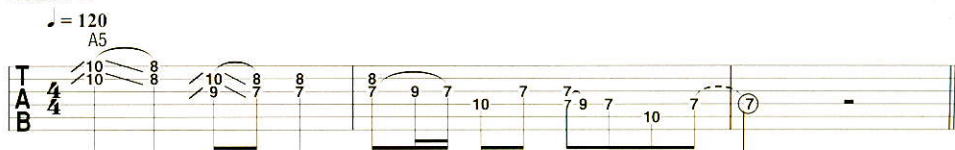


FIGURE 19

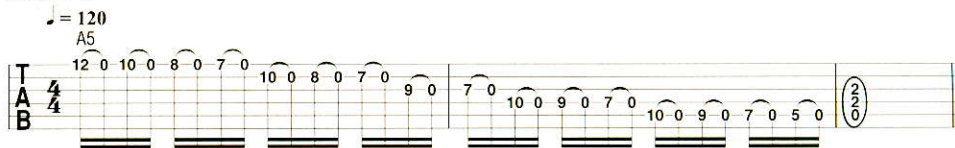
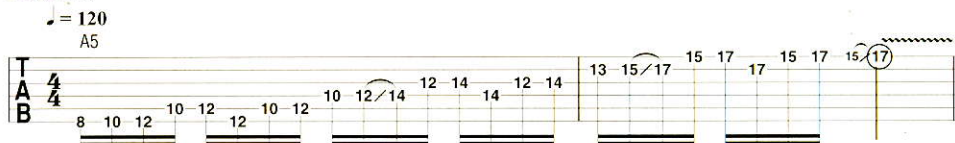


FIGURE 20



Shape 3

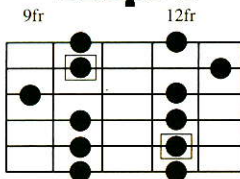


FIGURE 21

Phrasing

Ritchie Blackmore inspired this combination arpeggio/scale phrase, using the Am triad, the flatted-fifth interval and the A minor hexatonic scale (A B C D E G), with some bluesy phrasing decorating the end of the final bar.

FIGURE 22

Bends

We're in Jimmy Page territory here, using an outrageously wide two-whole-step bend between the minor third (C) and fifth (E). This pitch bend is the equivalent of four frets! This seemingly Herculean feat is doable thanks to the low tension on the B string near the midpoint of its speaking length and the use of multiple fingers to support this bend.

FIGURE 23

Repetition

This nifty rapid alternation between a bend and a pull-off requires precision and stamina, so be patient when building it up to the necessary speed and duration.

FIGURE 24

Slides/Double-stops

The interval of a sixth is a highly effective musical device that implies a great sense of sophistication, even in rock. This idea switches from articulate intervallic-skipped single-notes and harmonically dense double-stops.

FIGURE 25

Sequential (Descending)

This idea is based around a descending sequence of four-note groups within the minor pentatonic scale. While it's a great idea to move these ideas through a complete scale in its entire range, you may find it more effective to use just a short fragment of each pattern to avoid sounding too methodical.

FIGURE 26

Sequential (Ascending)

Once again, here's the near-mirror-image ascending version of the previous pattern.

FIGURE 27

Triadic/Arpeggio

This Iron Maiden-inspired idea superimposes the triads of Am, G and F over a static A root note pedal tone. It works well because all of these triads live within the A natural minor scale.



FIGURE 21

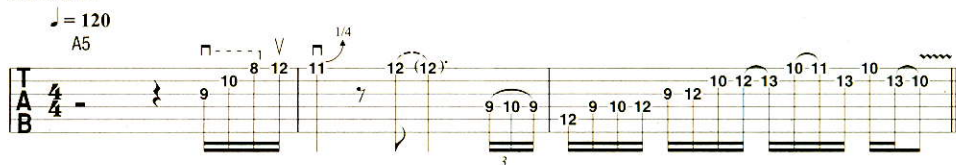


FIGURE 22

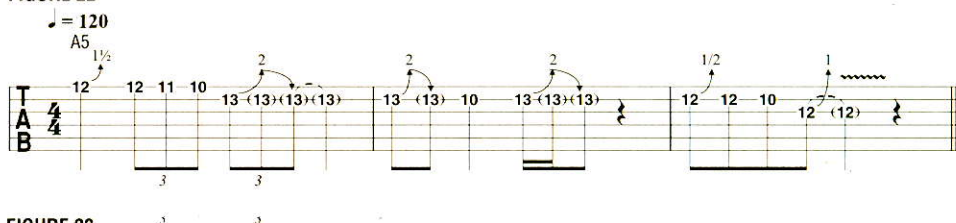


FIGURE 23

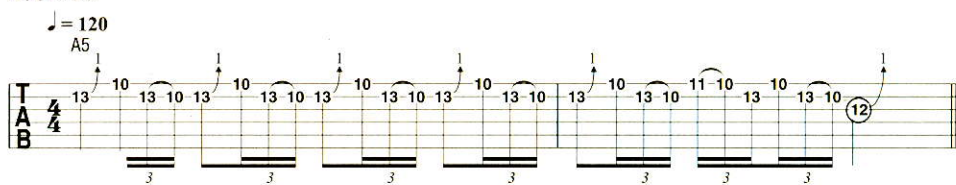


FIGURE 24



FIGURE 25

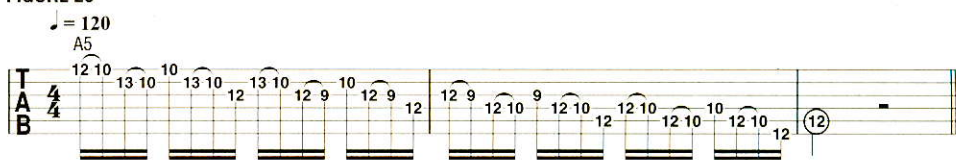


FIGURE 26

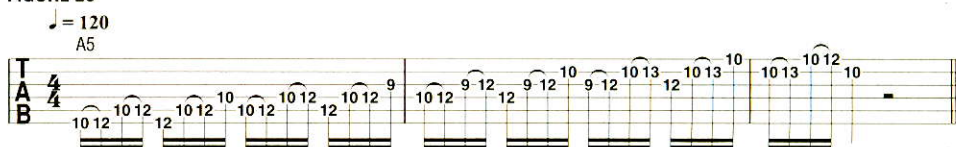
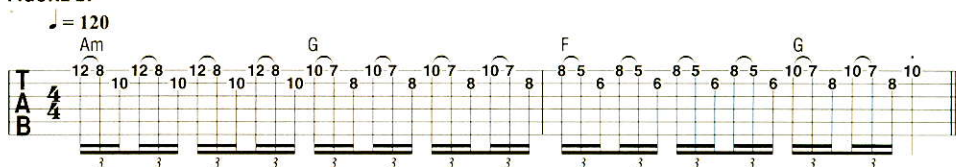


FIGURE 27



Double-stops

Here's a Blackmore-inspired riff. The pentatonic scale works great when played in double-stops, as this phrase demonstrates. Work with ideas of this nature throughout all of the remaining shapes.

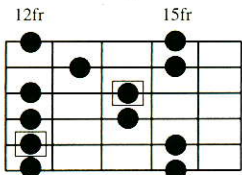
Scalar

Here we're using the fifth degree (E) as a pivot, ascending through various degrees of the A natural minor scale but always returning to the E pedal tone after each new note. This kind of melodic pattern is very Bach-like.

Horizontal

Most players have “standard” devices they often use when creating solos. These go some way toward establishing the personal identity or signature sound of the artist. This idea comes from Tony Iommi and can be found in many of his solos.

Shape 4



Phrasing

This bending idea demonstrates that the rhythm of a phrase is as important as the note selection. Rock requires conviction, so be bold and play this lick with authority.

Bends

The trick to this finger twister is to bend the E string at the 15th fret with your ring finger and allow it to snag and push the B string at the same time, without sounding that string at first. Once the E-string note is bent up to pitch, roll the mass of this finger over to the B string, which should be already bent up a whole step. Pick this note, then release the bend. Jimi Hendrix and Joe Walsh have used this idea to great effect.

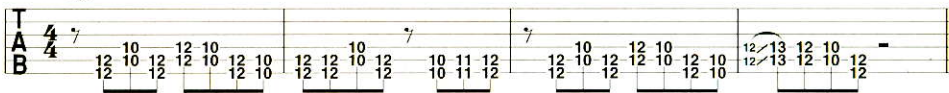
Repetition

This lick is a familiar-sounding example of a great way to exploit open strings, although the idea is not easily transposable to different keys. This is a useful and musically effective double pull-off lick that will put your fret-hand stamina and accuracy to the test. To achieve maximum note-to-note volume when pulling off, be sure to pull the string in toward your palm as you release it.

FIGURE 28

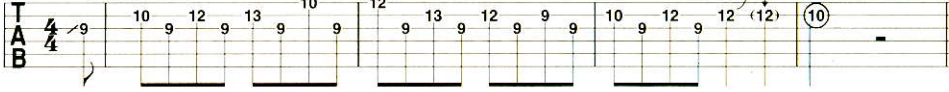
♩ = 120

A5

**FIGURE 29**

♩ = 120

A5

**FIGURE 30**

♩ = 120

A5

101



FIGURE 31

♩ = 120

A5

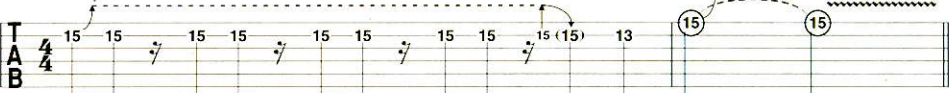


FIGURE 32

♩ = 120

A5

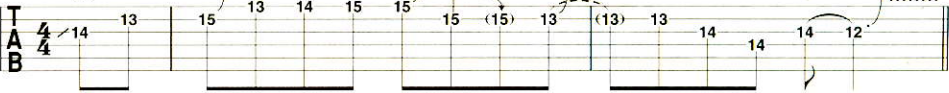
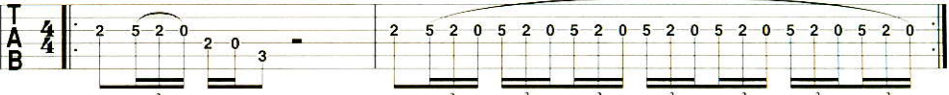


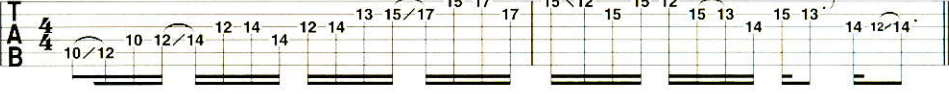
FIGURE 33

♩ = 120

**FIGURE 34**

♩ = 120

A5



Slides

Again, we're making great use of all the tone gaps present within the pentatonic scale and legato finger slides to play a smooth elongated run. Pay special attention to cleanly executing the three-fret (minor third) slide in bar 2. Streams of 16th notes can sound exciting, but your timing precision is crucial for them to be effective. Approach this run slowly and steadily at first and build up speed incrementally when everything is under complete control.

Sequential (Descending)

This lick is based on an ascending intervallic pattern that shifts through the minor pentatonic scale from each degree in a descending direction. In it, we're also rhythmically displacing "two against three," as the up-down-up-down melodic contour is superimposed over an eighth-note-triplet rhythm. These two factors result in a jaunty, jagged and musically propulsive phrase.

Sequential (Ascending)

FIGURE 37

Triadic/Arpeggio

FIGURE 38

Double-stop

FIGURE 39

Arpeggio/Scalar

FIGURE 40

Horizontal

Shape 5

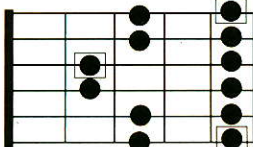
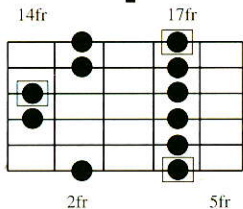


FIGURE 35

[illegible]

FIGURE 36

♩ = 120
A5

T
A 4/4
B

12 15 12 15 12 15

12 14 12 14 12 15

12 15 13 15 12 13

FIGURE 37

First system of musical notation for 'The Ring'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as ♩ = 120. The piece is in A5. The notation includes a series of notes with fingerings (14, 13, 12, 15, 15, 12, 13, 14) and a circled 14. A wavy line indicates a trill or tremolo. The text 'let ring' is written above the staff. The system ends with a double bar line and a repeat sign.

FIGURE 38

FIGURE 39

[illegible]

FIGURE 40

FIGURE 41

FIGURE 41

Phrasing

FIGURE 42

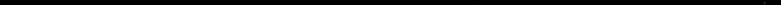
Bends

half-step bend from E to G is easily attainable, as it is played on the slinkiest of strings—the B—and falls under the ring finger. To perform the same bend in Shape 1, you would have to either use your unsupported index finger, which probably isn't nearly as bend-trained as the ring finger, or shift back a position, which effectively puts you in Shape 5 anyway.

FIGURE 43

Repetition

The first bar of this example features a repeating hammer-on pattern in three-note groups that toggles between the use of the major sixth (F[♯]) and flatted



READY TO RUMBLE, PART 2

MORE PICK-HAND WARM-UP EXERCISES



IN LAST MONTH'S COLUMN, I presented an intensive pick-hand exercise that I do before every show or clinic. I know that in any situation it will get me warmed up and ready to play in no time. To refresh your memory, the exercise is built from sequences of eighth-note triplets that fall on three adjacent strings, one note played per string, moving from the highest string to the lowest. Instead of playing each triplet as a *reverse sweep*, which involves dragging the pick across the three strings in a single upward motion, I prefer to use individual pick strokes, picking the first two notes with upstrokes and the last note with a downstroke. It is the use of these individual strokes that really builds up one's picking strength and stamina.

With just about everything I use as a warm-up exercise, one of my hopes is that I will eventually use the given technique in a piece of music. I'm not interested in warm-ups that are simply muscle-building routines. To me, it's more useful and enjoyable if the exercise exudes some musical merit as well.

One of the ways to apply a musical approach to this picking exercise is to instill a *scalar* concept, molding the exercise to the musical structure of a given scale. A scale that works well with this exercise is Phrygian dominant, which is the fifth mode of the harmonic minor scale. Sometimes referred to as the "snake charmer" scale, Phrygian dominant is intervallically spelled 1 ♭2 3 4 5 ♭6 ♭7. In the key of E, the notes are E F G♯ A B C D; **FIGURE 1** is a descending run based on this exotic-sounding scale.

The first thing I did with the scale was to *harmonize* it in three-note chords, as shown in the first bar of **FIGURE 2**. Starting with an E⁺ (E augmented) triad, I move the chord shapes down the neck by shifting each note on each string to the next lower scale tone on that string, i.e., the E note on the fourth string moves down to D, the G♯ on the third string moves to F and the C on the second string moves to B. The process continues down the fretboard to first position.

Now let's apply our picking technique to these chord shapes, as demonstrated in the second part of **FIGURE 2**. Following an eighth-note pickup on the fourth string, picked with a downstroke, each eighth-note triplet is picked up-up-down on the second, third and fourth strings, respectively. Notice that I like to use *palm muting* throughout (rest the edge of the pick-hand palm across the bridge saddles) to attain a more percussive attack and a clearer separation of notes.

Now that you have a handle on the concept, let's experiment by moving these chord shapes around the board in different patterns: as shown in **FIGURE 3**, I begin by descending in the same

manner as **FIGURE 2** for the first two bars, but at the end of bar 2 I *anticipate* each new chord shape by shifting to it on the preceding eighth note, sounded on the fourth string with a downstroke. This approach is then adhered to for the remainder of the exercise. Anticipating each new chord shape like this serves to make the exercise sound even more interesting.

Once you've become comfortable with the picking technique and musical concept, try to invent your own ways of connecting these kinds of triadic chord shapes. For the truly adventurous and ambitious, try applying the pattern to all the other groups of three adjacent strings. □



FIGURE 1

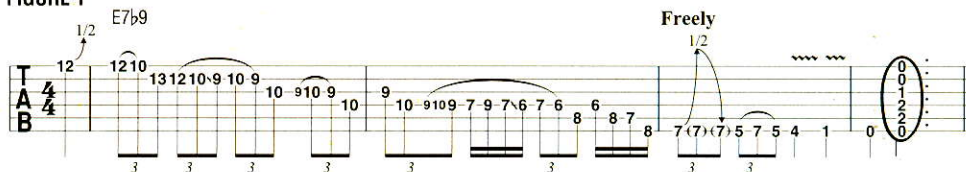


FIGURE 2

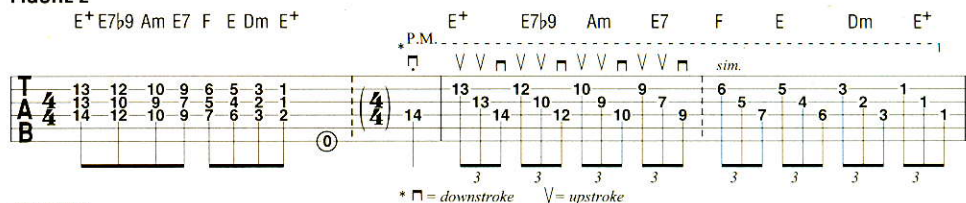
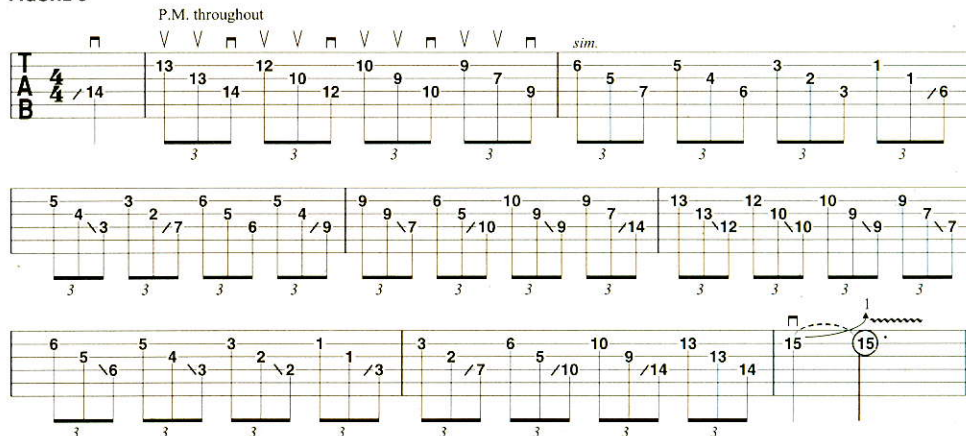
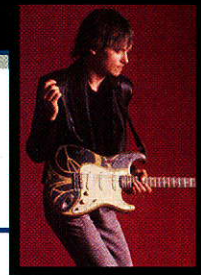


FIGURE 3



OPEN ACCESS

DOUBLE PULL-OFFS AND HAMMER-ONS IN OPEN POSITION



THIS MONTH I'D LIKE TO look at pull-offs and hammer-ons, in particular double pull-offs and hammer-ons played in open position, and using the nut. I've employed these techniques a great deal in my own work, as have Jimmy Page, Jeff Beck, Danny Gatton, many old blues guitarists and, to a lesser extent, shredders and metal players.

These exercises will strengthen your fret hand and improve finger coordination. They will also give your fingers a thorough workout, as you have to really dig into the strings to execute them. Hammer-ons require that you give the strings a hard tap, while for pull-offs you must pull, or "snap," the string in toward your palm as you let go of it. Back when I was perfecting these techniques, I would perform pull-offs and hammer-ons until I got blisters on my fingers. These eventually grew into calluses, which then developed large dents. I suggest that you make pull-offs and hammer-ons a regular part of your practice regimen, using the exercises in this column as a foundation. But be careful to not overdo it—the goal is not to hurt yourself, but rather to gain the benefits of strength, coordination, speed, dexterity and endurance.

Let's begin with pull-offs performed on the high E string. Simultaneously place your ring finger at the third fret and pre-position your index finger at the first fret. Pick the string to sound the third-fret note, then "snap" your ring finger off the fretboard by pulling the string slightly sideways, in toward the palm, as you remove your finger. Done properly, this pull-off will keep the string vibrating and sound the note at the first fret. Then pull your index finger off the first fret with another aggressive downward/inward snap to allow the open string to sound. This snapping motion, in which the fretting finger essentially re-plucks the string, is critical to the pull-off technique, as it keeps the string vibrating enough to give the next note sufficient volume. If you were to just lift the finger directly off the string, the next note would be barely audible.

I usually call this exercise "Figaro," because if you do it properly you should be able to chant "Fi-ga-ro, Fi-ga-ro, Fi-ga-ro," as you play the three notes of the double pull-off repeatedly. The phrase should be played as a rolling triplet.

The tablature for this exercise is extraordinarily simple (see **FIGURE 1**). Once you have this exercise under your fingers, practice it on the other strings using the same 3-1-0 fingering, as shown in **FIGURE 2**. You'll notice that what you're playing is not a proper scale, but that's okay, because you're just practicing the mechanics of the double-pull-off here.

Now let's look at double hammer-ons. In our next exercise (**FIGURE 3**), double hammer-ons are performed by picking the open string and then quickly tapping, or slapping, your fret-hand index finger down onto the string at the first fret, followed immediately by your fret-hand ring finger tapping at the third fret. Hammer down as firmly as you can so that the two hammered notes are heard at the same volume as the picked open-string note.

So far we haven't concerned ourselves with playing proper scales with hammer-ons and pull-offs. Let's do that now. Looking at the cycle of fourths/fifths, we see that there are only three major keys that use all six open strings in them: C, D and G. All the other major

keys have accidentals that prevent you from pulling off to, and hammering on from, an open string. For example, the key of F major contains B \flat , and the key of A major contains G \sharp .

FIGURES 4-9 illustrate open-position double pull-offs and hammer-ons played across the strings in the keys of C, G and D major. Note that in each case the note B is played twice in a row, first on the open second string and then on the G string's fourth fret, or vice versa.

Keep in mind that the patterns I've shown you for these three major scales/keys also work for their relative natural minor keys, namely A minor, B minor and E minor, as well as their relative modes, for example G Mixolydian, E Dorian and C Lydian. On the video portion of this lesson, I demonstrate how to play pull-offs and hammer-ons in these keys, as well as in others that use accidentals. You'll find that, once you know how these techniques look and sound, you'll start to recognize them in much of the music you listen to.

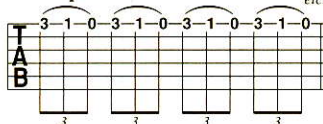
Until next time, good luck, and happy practicing. \square



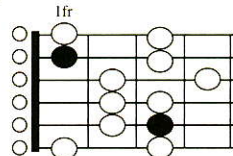
RICHARD LLOYD is a founding member of the rock band Television and teaches guitar at his studio in New York City. His latest album, *The Radiant Monkey*, is available on Parasol Records. For more information, visit richardlloyd.com and parasol.com.

FIGURE 1

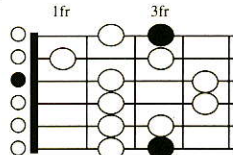
double pull-offs exercise



C



G



D

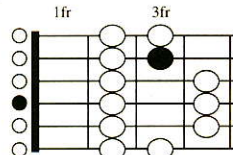


FIGURE 2

double pull-offs across the neck

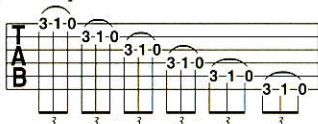


FIGURE 4

double pull-offs in C major

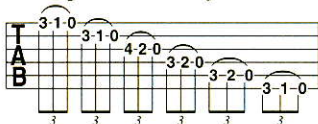


FIGURE 6

double hammer-ons in G major

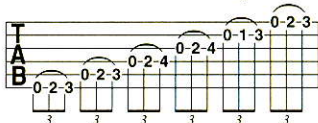


FIGURE 8

double pull-offs in D major

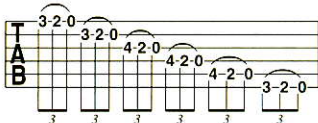


FIGURE 3

double hammer-ons across the neck

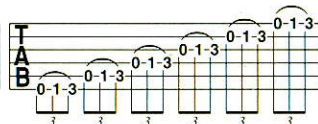


FIGURE 5

double hammer-ons in C major

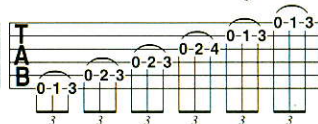


FIGURE 7

double pull-offs in G major

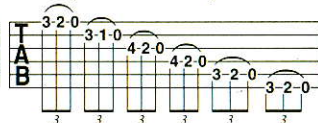
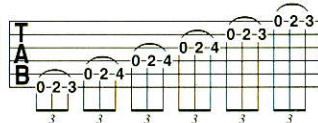


FIGURE 9

double hammer-ons in D major



ECONOMIC CRUNCH

USING ECONOMY PICKING TO PLAY ARPEGGIOS



IN THIS MONTH'S COLUMN I'd like to show you an exercise that combines arpeggio-based runs with a technique known commonly as *economy picking*. Economy picking takes a little

getting used to, but once you do, I'm sure you will find it to be a technique that is very useful, especially when applied to the execution of fast runs and licks.

As opposed to alternate picking, wherein a downstroke is always followed by an upstroke (and vice versa), economy picking is performed by using the same picking direction when moving from string to string; in other words, if the last note sounded on a given string is picked with a downstroke, the subsequent note sounded on the next higher adjacent string is also picked with a downstroke. Conversely, if the last note sounded on a given string is picked with an upstroke, the subsequent note sounded on the next lower adjacent string is also sounded with an upstroke.

FIGURE 1 is an exercise in which economy picking is used to facilitate the execution of a fast run based on a series of arpeggios. Each arpeggio in this figure is initiated with a downstroke that is dragged across three strings. Dragging the pick across adjacent strings with either a single downstroke or upstroke is also commonly referred to as *sweep picking*.

The run begins with a Dm7 arpeggio, the first three notes of which fall on the bottom three strings, moving from the sixth to the fifth to the fourth, with the pick dragged across all three strings in a single downstroke; the last three notes in this first "shape" are sounded with alternate picking, starting with an upstroke: up-down-up.

An identical picking motion is then applied to the next four arpeggios, which, in order, are G7, Am7, Dm7 (one octave higher than the initial arpeggio) and Ddim7. With the exception of the Am7 arpeggio, each new arpeggio starts on the next higher string as the lick progresses; notice that both the G7 and Am7 arpeggios begin on the fifth string.

A great way to practice this exercise is to approach each arpeggio separately, as shown in **FIGURE 2**. I've also included the intervallic relationships between the notes in each of

Tuned down one half step (low to high: E \flat A \flat D \flat G \flat B \flat E \flat).

FIGURE 1

* \square = downstroke ∇ = upstroke $\square - \nabla$ = downsweep $\nabla - \square$ = upsweep

FIGURE 2

interval: 1 b3 5 b7 6 5 1 3 5 b7 6 5 1 b3 5 b7 6 5 1 b3 5 b7 6 5

FIGURE 3

these arpeggios so that you can clearly understand the musical logic inherent in the line as a whole.

The twist comes at the end of the run, in bar 2 of **FIGURE 1** across beats two-through-four. Here, I switch to a descending line that is based on a hybrid scale that combines notes of the D Dorian mode (D E F G A B C) with the D blues scale (D F G A \flat A C), executed with a slightly more complex version of economy picking: starting on D, at the 10th fret on the high E string, I pick both that note and the next note, which falls on the next lower string, with a single upstroke sweep; this is followed by a downstroke and then another upstroke that is dragged across two strings, this time moving across the B and G. The same picking technique is then applied to

each lower pair of strings through the remainder of the lick. Another way to look at this last phrase is three picks per string, up-down-up, with the same picking motion repeating on each new string.

A full-blown version of economy picking is to sweep across several or all of the strings, as I do to perform the Am arpeggio in **FIGURE 3**. Here the pick is dragged across the top five strings, first in a downward motion then upward motion.

Try using economy picking to play some licks of your own design. It will take some getting used to, but you'll discover that in many instances it will enable you to actually play faster than you could if you alternate picked the same lick, and with far less exertion, which is always a good thing. \square



"VOCALIZING" YOUR SOLO

HOW TO PLAY A LEAD THAT REALLY SINGS



I'M WRITING THIS COLUMN while we're getting ready for a four-show run opening for Judas Priest in Mexico. Alex [Skolnick] is tied up doing the Trans-Siberian

Orchestra tour, so Glen Drover, ex-King Diamond and Megadeth lead guitarist, is filling in for these few shows. Alex is really particular about who stands in for him, but as soon as I mentioned Glen, he immediately gave me the thumbs-up. Glen's a cool guy and a great player, and he really impressed us in rehearsals because he has the material totally down.

This month I'd like to discuss the idea of thinking like a vocalist, rather than a guitarist, when playing a lead melody. To demonstrate this concept, I'm going to play over a really simple two-chord sequence (FIGURE 1). Here I'm using a clean tone for both parts so they'll blend and complement each other really well. I've got a little bit of phase-shifting on the backing part (Gtr. 1), and I'm using the neck pickup for both parts because I prefer its warmer, denser sound for clean stuff.

DIAGRAMS 1 and 2 show the two arpeggiated chord shapes in FIGURE 1. As you can see, they're both pretty easy to play, especially the first shape, as it only requires one finger. As you can also see, other than the Em chord I play at the very end (DIAGRAM 3), I'm only using the top four strings. Both chords incorporate ringing, open strings and are what I call "folk chords," as opposed to barre chords. These kinds of open chords sound really full, especially when played with a clean tone, and the open, ringing strings give the progression a nice dirge-y, somber sound.

I came up with the melody line shown in FIGURE 2 by imagining what a vocalist might sing over FIGURE 1. If you approach this kind of situation like an instrumentalist, you immediately start thinking in terms of scales and licks, but thinking like a singer can lead you to something memorable and unique. You can even conjure a specific singer: For example, thinking of Iron Maiden's Bruce Dickinson might have led me to something very note-y and "operatic." When I came up with FIGURE 2 I was thinking of the simple, cool phrasing used by the Scorpions' Klaus Meine. As a result, I ended up

"Castle Shadow Grey"

Tune down one half step (low to high: E \flat A \flat D \flat G \flat B \flat E \flat).

FIGURE 1 accompaniment

Gtr. 1 (w/clean tone and phaser)

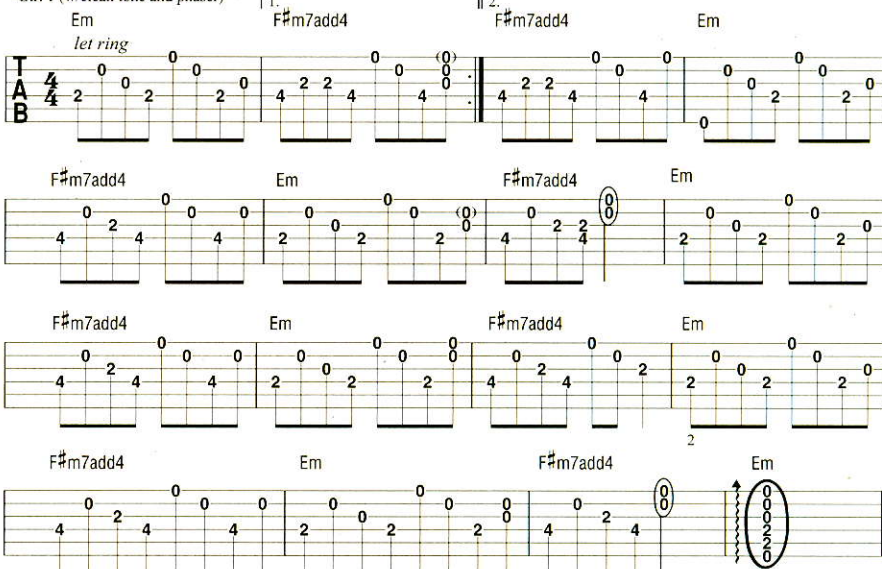


DIAGRAM 1



DIAGRAM 2

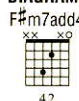


DIAGRAM 3

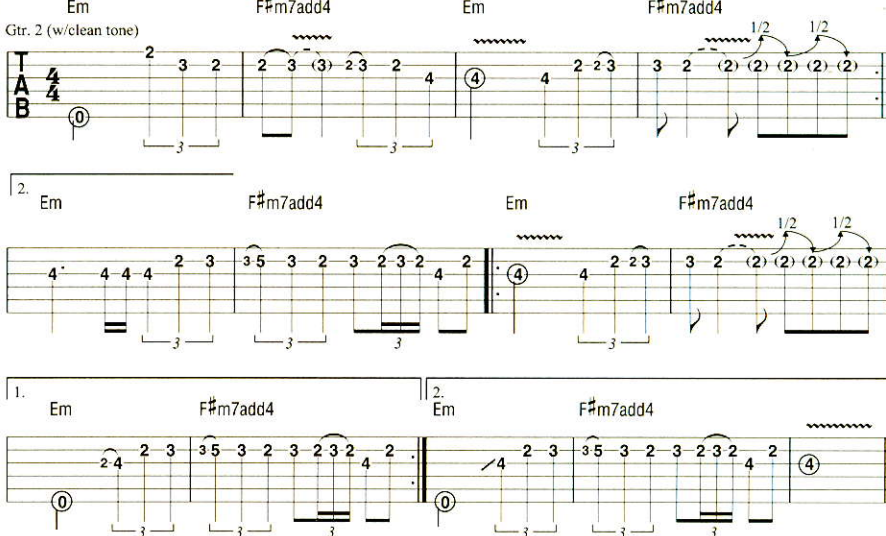


DIAGRAM 4



FIGURE 2 melody

Gtr. 2 (w/clean tone)



playing only the six notes (A B C \sharp D E F \sharp) shown in DIAGRAM 4.

Try coming up with a simple, two-chord progression of your own and then playing what you think a cer-

tain vocalist would sing on top of it. The result might really surprise you.

By the way, I've named this piece "Castle Shadow Grey" and have already copyrighted it. So don't rip it off!



THE EVIL TRIPLETS

WRITING AND ARRANGING FOR THREE GUITARS




I'D LIKE TO EXPAND on last month's discussion about writing for two guitars by showing you some useful approaches and techniques I've used when writing for three guitars. The examples in this month's column are from my latest solo album, *angL*, and show a couple of my more experimental arrangements.

First up is an excerpt from the main verse figure of a song called "Emancipation" (FIGURE 1). I wanted to write something very harmonic, yet with a tonal tension and rhythmic contrast. The first guitar (Gtr. 1) plays a staccato motif with pauses and syncopations in the G \sharp Locrian mode (G \sharp A B C \sharp D E F \sharp), which is the seventh mode of the A major scale, and since it plays in the lower range, it kind of draws the attention to this modality. The second guitar (Gtr. 2), however, plays a slow legato motif in octaves with a clear F \sharp Aeolian tonality (another relative mode of A major), which is emphasized by the third guitar (Gtr. 3) playing a similar motif in diatonic thirds. So depending on where the drum accents fall and where the bass and vocals move, there is kind of a floating tonal gravity throughout the verse.

The second example (FIGURE 2) is from a song called "Monolith." This is also a harmonic theme, and it would probably be somewhat tedious without the rhythmic contrast. The chord progression in the Guitar 3 part forms the foundation of the riff and is backed up by the first guitar (Gtr. 1) playing the "bass notes" in strummed octaves. Guitar 2 enhances the four-bar phrase with a simple legato melody, also in strummed octaves. If I were to play this rigidly and strumming every quarter note, this riff would be close to embarrassing, but by chopping up the two rhythm guitars in different patterns and binding them together with a legato melody line (similar to what I did in FIGURE 1) I make the whole thing sound exciting and intriguing. In the rest of the arrangement the drums and bass vary by following the rhythms of the Guitar 1 and Guitar 3 parts.

So that should give you a good idea of what evil twins and other malicious siblings are all about. Of

course, there are countless other ways of going about arranging guitar parts, but I hope you found some inspiration in these examples. A very important thing to keep in mind when working like this is *aesthetics*. Technical twists are no good if they just sound technical, so always ask yourself if your efforts add to the experience of the mu-

IHSAHN is a founding member of black metal band Emperor and teaches guitar to budding metalheads in his hometown of Notodden, Norway. His new solo album, *angL*, was released in May 2008 on Candlelight Records. For more information check out www.mnemosyne.no/news.

sic or if they just end up making it less accessible to the listener. Technical details are important, but at the end of the day, music is a beautiful thing in all its twisted forms.

Next month I'll go somewhat broader in scope and look at some conceptual aspects of writing music on your own. □

FIGURE 1 from "Emancipation"

1 $\text{♩} = 135$

Gtr. 1

Gtr. 2

Gtr. 3

5

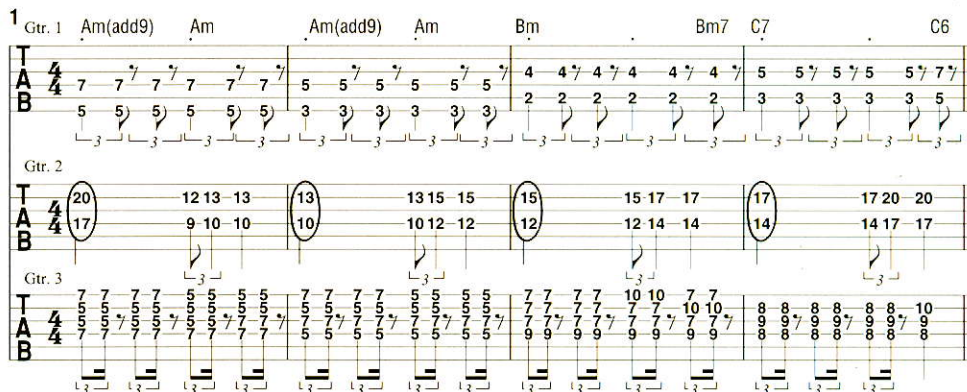


FIGURE 2 from "Monolith"

1 Gtr. 1 Am(add9) Am Am(add9) Am Bm Bm7 C7 C6

Gtr. 2

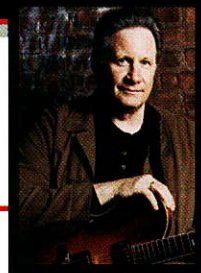
Gtr. 3



BLUES DETOURS, PART 3

MIXING AND MATCHING CHORD SUBS IN THE BLUES PROGRESSION

ON
DISC



IN THE PREVIOUS TWO

columns we looked at four sets of chord substitutions that adventurous jazz musicians sometimes like to use to spice up either the first or last four bars of the 12-bar blues progression. This month, as a “grand finale” summary of this topic, we’re going to mix and match these substitutions and incorporate all four of them over the course of two choruses of F blues. What we’ll end up with in each chorus is a highly modified and “disguised” blues progression, with only the middle four bars (5–8) remaining unaltered.

FIGURE 1 is an improvised example of a chord-oriented approach to playing over three choruses of F blues. For the sake of offering a familiar reference point, we’ll use a conventional, unaltered chorus up front over standard jazz-blues changes (see bars 1–12).

I begin the second chorus with what we called the “circle of fourths” substitution (see bars 13–16) and then use the “descending whole-tone” changes over the last four bars of that chorus (see bars 21–24). These two sets of substitutions go well together because all the chords within them are dominant sevenths, which lend a consistently funky flavor to the harmony.

For the first four bars of the third chorus (25–28) I use the “chromatically descending changes with the F common tone” that I showed you two columns back. I end that chorus in bars 33–36 with the “Coltrane/Giant Steps” substitution we looked at last month.

Have fun with these substitutions, and try writing your own chord solos and single-note lines over them. A fun, memory-challenging drill you can do to keep things fresh is to repeat the three-chorus cycle from **FIGURE 1** several times while improvising over the changes. (Bonus example: go to guitarworld.com/juris and click on **FIGURE 2** to view a transcription of me improvising a mostly single-note solo over these 36 bars of changes.)

One final note: whenever you’re working out ideas to play over a chord progression, it’s always helpful to start out at a slow tempo. This will give you more time between each beat to “get inside” the changes. Once you develop some cool ideas, you can then speed things up. □

FIGURE 1

Medium Swing ♩ = 140

1st Chorus

N.C. (F7)

Chord progression for the 1st Chorus: Bb13, E9, F9, F13sus4, B13, Bb13, B°7. The notation includes a melodic line in treble clef and a bass line with fingerings (T, A, B) and bar numbers (1, 6, 11, 16).

Chord progression for the 2nd Chorus: F7, E7, Eb13, D13, (Gm7), C7alt., F7#9. The notation includes a melodic line in treble clef and a bass line with fingerings (T, A, B) and bar numbers (21, 26, 31, 36).

Chord progression for the 3rd Chorus: Ab13, G13, C7#9, F#7, B7alt., E7#9, A7alt., Eb7#9, D7#9, G7alt. The notation includes a melodic line in treble clef and a bass line with fingerings (T, A, B) and bar numbers (41, 46, 51, 56).

Chord progression for the 4th Chorus: C7, F7alt., Bb13, B°7, (F7), (E7), (Eb7), (D7), (C7). The notation includes a melodic line in treble clef and a bass line with fingerings (T, A, B) and bar numbers (61, 66, 71, 76).

Chord progression for the 5th Chorus: (Bb7), (Ab7), (Gb7), Bm7b5, Bbm7, Am7addb13, Ab13, G7. The notation includes a melodic line in treble clef and a bass line with fingerings (T, A, B) and bar numbers (81, 86, 91, 96).

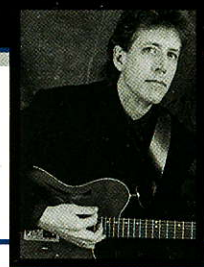
Chord progression for the 6th Chorus: F#maj7, F13, Ab13, A13, Bb13, B°7, F7, E7#9, Eb7#9. The notation includes a melodic line in treble clef and a bass line with fingerings (T, A, B) and bar numbers (101, 106, 111, 116).

Chord progression for the 7th Chorus: D7#9, Gm7, Ab13, Dbmaj7, E7, Amaj7, C9, F9, C7. The notation includes a melodic line in treble clef and a bass line with fingerings (T, A, B) and bar numbers (121, 126, 131, 136).

*Transcription continues in FIGURE 2. Go to guitarworld.com/juris to view.

THUMB'S UP

THUMB-FRETTE THE SIXTH STRING



THE "THUMB-OVER" TECHNIQUE—whereby you extend your thumb over the top of your guitar's neck to fret notes on the sixth string—has long been a standard blues

tool. Its use stretches back to the music's earliest days, when solo acoustic performers would use it to augment bass patterns or create the illusion of two guitars playing at once. Blues-based rock players from Jimi Hendrix to Stevie Ray Vaughan to Los Lonely Boys guitarist Henry Garza have adopted the technique as a way to expand the sonic footprint of the guitar in a power trio. Regardless of style or setting, the thumb is simply too valuable to leave lying around.

If you have been trained to play guitar "correctly," i.e. with the thumb behind the neck, approach incorporating the thumb-over technique into your playing gradually and carefully, as you would any new physical exercise. If you begin to feel strain in your fretting hand or wrist, back off and don't force it. **FIGURE 1** shows a thumb-over version of a fifth-position A major triad. Capture the sixth string under the crook of the first knuckle and mute the fifth string with the tip of your thumb while fretting the other notes normally with the first three fingers.

The real payoff of the thumb-over technique lies in how you can use it to effectively add another octave to your rhythm parts (in each example, the thumb is used to fret all sixth-string roots), and do so without fingering full barre chords, which, with the added fifth on the A string, can result in a sound that's too thick or muddy.

FIGURE 2 illustrates a shuffle rhythm pattern enhanced with the thumb (on this month's CD-ROM the figure is played first without the thumb and then again with the thumb to illustrate the difference in sound; use all downstrokes except where indicated). **FIGURE 3** combines a "walking" bass pattern with chord accents to create a two-guitar effect similar to Stevie Ray Vaughan's "Pride and Joy." With the aid of your thumb, you can play this style in any key.

FIGURE 1

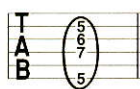
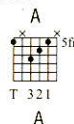


FIGURE 2 Medium Shuffle

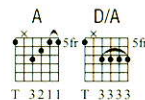
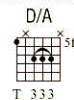
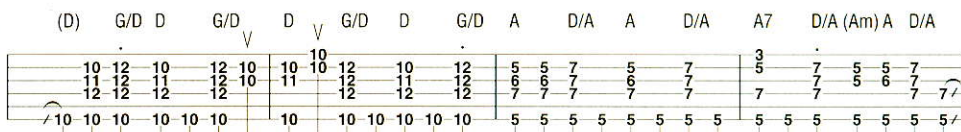
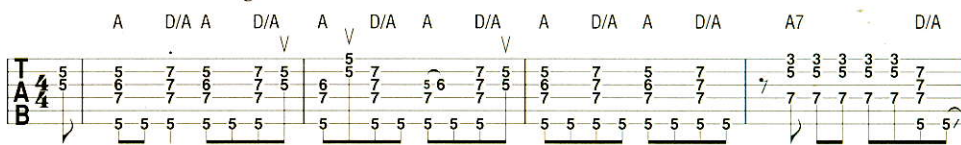


FIGURE 3 Medium Shuffle



FIGURE 4 Medium Even Eighths



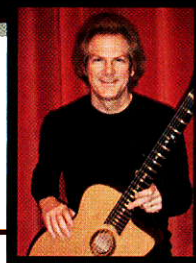
The thumb proves equally effective on straight eighth-note grooves. **FIGURE 4** is a 12-bar rock and roll groove with fills that evoke Chuck Berry, by way of the Rolling Stones. The trickiest fingering occurs in bar 4, where the tip of the lit-

KEITH WYATT teaches blues guitar at the Musicians Institute. He performs with the *Blasters* and has authored videos, books and articles on the blues and guitar.

tle finger holds down the fourth string while the side mutes the third string and the index finger reaches all the way to the third fret. It's quite a stretch, so ease into it. It should become easier with practice.

REINVENTION

ADAPTING ELECTRIC GUITAR STYLES TO GYPSY JAZZ, AND HOW TO PLAY "LA JOURNEE DES TZIGANES."



"LA JOURNEE DES Tziganes," which translates to "day of the gypsies," is a song that I originally recorded back in the early Nineties with my Telecaster-infused trio, the Hellocasters

(featuring myself, Will Ray and Jerry Donahue on guitars). At the time, I was very enamored with the Gipsy Kings, an all-acoustic band that features eight guitarists. I was inspired by their music to write this song, but with the electric guitar in mind.

Many techniques used in the song were specific to the nature of the Telecaster, such as string bending, open-string licks and *hybrid picking* (the combination of flatpicking and fingerpicking). It was natural to adapt this song for Gypsy-style acoustic guitar, but in fact I had to change a lot of things about the way I played the song in order to make it work on a Gypsy-style acoustic.

For instance, the melody of the song, shown in **FIGURE 1**, is based on the arpeggiating of different chord shapes combined with single-note melody lines. When I wrote the song, I played this part using hybrid picking, attacking the bass notes with the pick and fingerpicking the higher notes with the middle and ring fingers. It's hard to hybrid pick in this manner on a Gypsy-style acoustic, so I had to alter my right-hand technique and use alternate and rest-stroke picking instead.

The tune's A section originally featured a string bend, which is nearly impossible to perform on an unwound G string on a Gypsy acoustic. In addition, the subsequent lick, shown in **FIGURE 2**, pitted fingerpicked open, unwound strings in an alternating fashion against flatpicked fretted notes, typical to an "electric country" guitar style. In adapting this lick to Gypsy acoustic, I replaced the string bend with a hammer-on, and flatpicked the entire riff, as demonstrated in **FIGURE 3**.

Additionally, the intro was initially performed with hybrid picking, so I converted that to flatpicking as well, as shown in bar 1 of **FIGURE 4**. The remainder of **FIGURE 4** illustrates the way in which I perform the song now: following the melody (bars 4-8) is a reprise of the arpeggiated chords first shown in **FIGURE 1**, beginning with Em(add9); the last four bars of **FIGURE 4** introduce the last part of the written melody, which is based on *first-inversion* (third in the bass) chord forms combined with short melodic transitions.

This is the last installment of *Gypsy Soul*. I hope you have enjoyed reading these columns. Best of luck in your guitaristic adventures! □

FIGURE 1

Em(add9)
let ring throughout



Dadd4

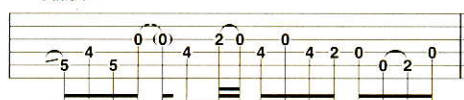
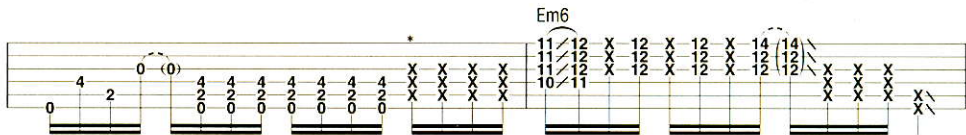
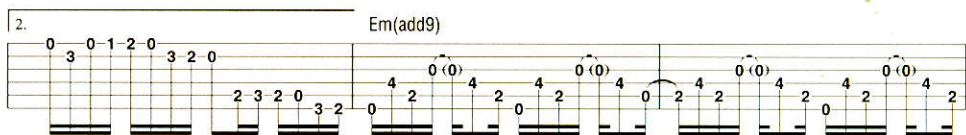
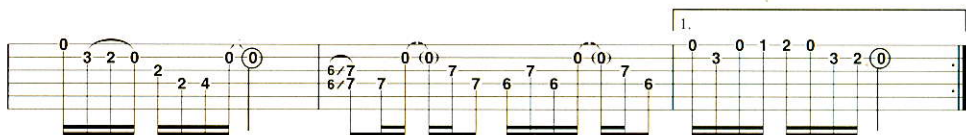
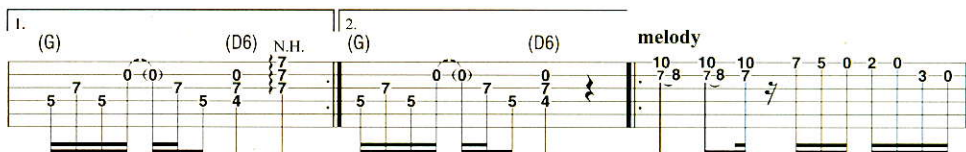
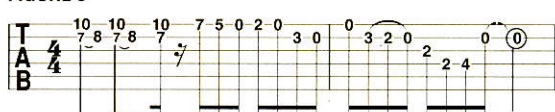
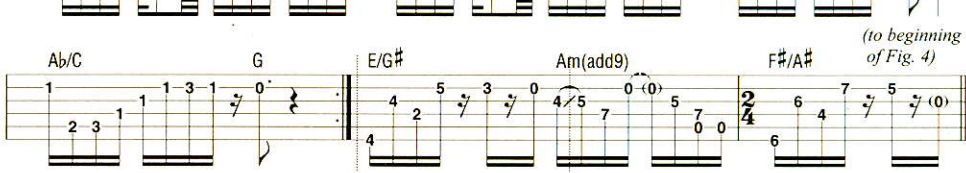
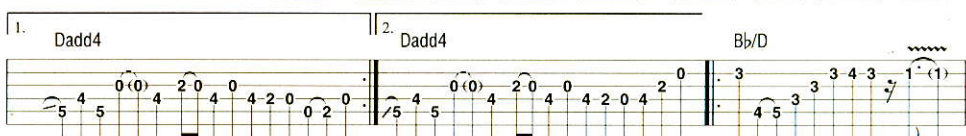
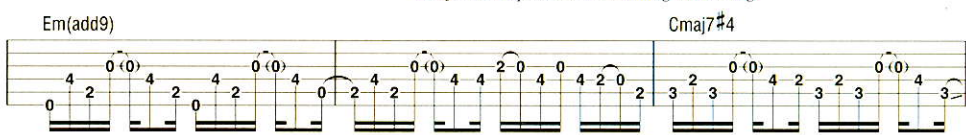


FIGURE 3



*slide fret hand up neck while strumming muted strings



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Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order:



DD-7

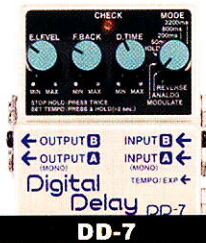
"Hells Bells" - AC/DC



FS-5U



OD-3



DD-7

"Who Made Who" - AC/DC



FS-5U



OD-3



DS-1

"Mr. Crowley" - Ozzy Osbourne



GE-7

"Norwegian Wood" - The Beatles



AD-8



RV-5

"Two Weeks" - All That Remains



ML-2

"Christmas Eve in Sarajevo" - Trans-Siberian Orchestra



DD-3



MD-2



CS-3

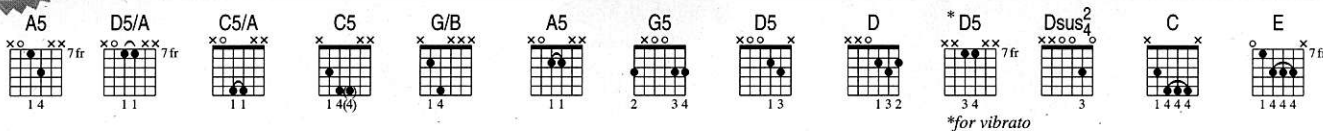
Pedal settings by Paul Hanson, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Alfred Publishing.



"HELLS BELLS" AC/DC

As heard on **BACK IN BLACK** (EPIC)

Words and Music by **Angus Young, Malcolm Young and Brian Johnson** * Transcribed by **Andy Aledort**



A Intro (0:00)

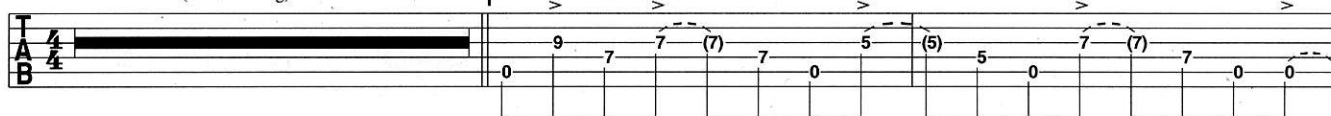
(0:20)

Moderately ♩ = 96

Gtr. 1 (elec. w/dist.)

(bells chiming)

A5
let ring throughout
Rhy. Fig. 1



D5/A

C5/A

D5/A

C5

G/B

A5

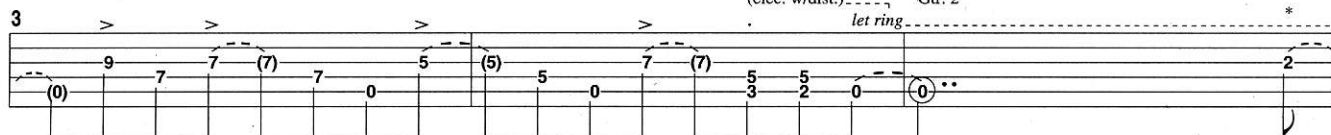
D5/A

C5/A

end Rhy. Fig. 1

Gtrs. 1 and 2
(elec. w/dist.)

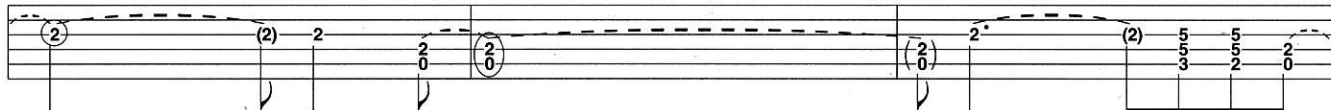
Gtr. 1 plays Rhy. Fig. 1 four and one half times
(see bar 1)
Gtr. 2



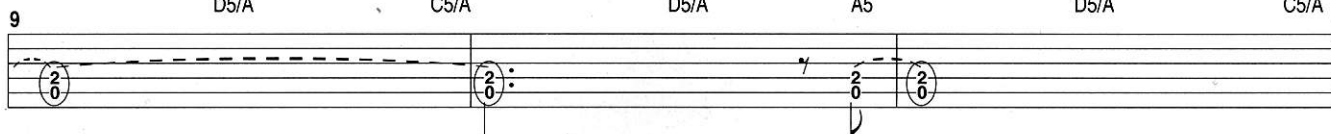
*Notes produced by sympathetic vibration or
by scraping string lightly w/edge of pick.

Gtr. 2

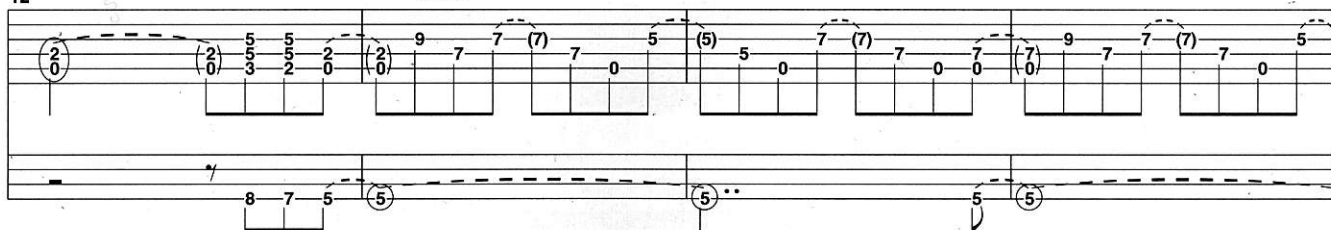
6



kick drum enters



12



GUITAR WORLD 119

"HELLS BELLS"

The Pedals That
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www.BossUS.com tone

B Verses (1:27, 2:30)

1. I'm a rollin' thunder
(2.) black sensations up and pourin' rain
A5 D5 G5 D5 C5 G/B A5 D5 G5 D5 C5 G/B

Gtrs. 1 and 2 (composite arrangement) P.M.-----

29

Bass
Bass Fig. 3

My lightning's flashing across the sky
white light flashin' as I split the night 'cause if death's on the left You're only young but you're gonna die
A5 D5 G5 D5 C5 G/B A5 D5 G5 D5 C5 G/B

33

Bass plays Bass Fig. 3 (see bar 29)

Bass plays Bass Fig. 2 (see bar 25)

C Pre-chorus (1:45, 2:48)

won't take no prisoners won't spare no lives Nobody's puttin' up a fight I

D Dsus₂ D C G5 D Dsus₂ D Dsus₂ D C G5

37 Rhy. Fig. 2

got my bell I'm gonna take you to hell I'm gonna get ya Satan get ya Hell's

E D A5 E G5

41

end Rhy. Fig. 2

D Chorus (2:03, 3:06, 4:09)

(1., 2.) bells
(3.) bells

Satan's comin' to you Yeah hell's bells bells

A5 D5/A C5/A D5/A A5 D5/A C5/A D5/A C5 G/B A5

45 Rhy. Fig. 3

Bass plays Bass Fig. 1 (see bar 17)

3rd time, skip ahead to [F]

bells bells My temperature's high Hell's bells

The temperature's high Hell's

49

D5/A C5/A D5/A A5 D5/A G5 D5 A5

go back to [B] 2nd Verse

2. I'll give you

53 Gtr. 1 *let ring* D5 G5 D5 C5 G/B A5 D5 G5 D5 C5 G/B

Gtr. 2 *let ring* P.M. P.M.

Bass plays Bass Fig. 2 twice (see bar 25)

57 Gtr. 3 (elec. w/dist.) D5 C5 G/B A5 w/pick and finger

Gtrs. 1 and 2

Bass

[E] Guitar Solo (3:33)

61 Yow grad. bend 1/2 pick slide A5 C5 D5

Rhy. Fig. 4

Bass Fig. 4

*omit note 1st time; note is tied on repeats

64 Gtr. 3 A5 C5 D5 A5 C5 w/pick and finger hold bend

Bass plays Bass Fig. 4 three times (see bar 62)

67 D5 A5 C5 D5

The Pedals That Make The Tone

Hell's

E

76 > 17 — 20—17 20 ^½> 17 ¹> 20 — 20—17 20 ¹> 20 ^½>

G5 ~~~~~> ~~~~~~

(14)

0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 3 3 3 3 3

They're
C5/A

Gtr. 3

9 7 7 7 0 5 5 5 5 0 3 2 2 3 5 5 19 19 17 19 19 19 17

(0) 0 7 7 0 3 5 5 0 0 0 3 2 0 3 5 2 0 19 (19) 19 19 (19) 17

Bass

5 5 5 5 5 5 5 8 (8) 8 5 (5) 8 7 5 (5) 5 5 5 5 5 5 5 5

Gtrs. 1 and 2 play Rhy. Fig. 5 (see bar 78)

81

17* 19 (19) 19 19 (19) 17 (17)* 19 (19) 19 19

5 5 5 5 5 6 7 5 5 5 5 5 5 5 8 8 8 5 5 (5) 8 7 5

Gtrs. 1 and 2 play Rhy. Fig. 3 (see bar 45)

Gtrs. 1 and 2 play Rhy. Fill 1 (see below)

H Outro (4:44)

PM PM

Bass plays Bass Fig. 4 three times (see bar 62)

Freely

94. **Gtr. 3**

rit.


Gtrs. 1 and 2

Bass


bells

A tempo

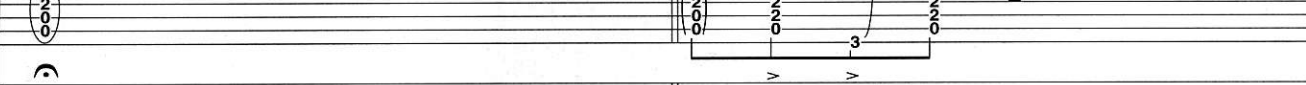
96 *pick scrape-



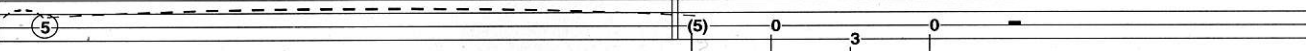
*rapidly bounce edge of pick against strings while scraping



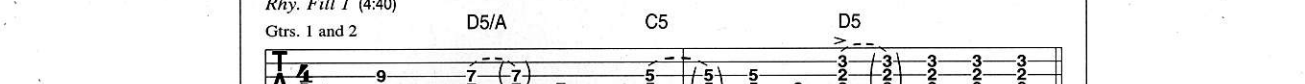
A5



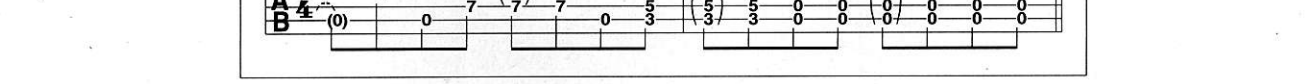
3




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3

Rhy. Fill 1 (4:40)

Gtrs. 1 and 2

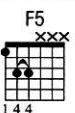
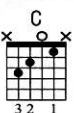
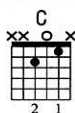
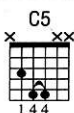
Rhy. Fill 1 (4:40) D5/A C5 D5
 Gtrs. 1 and 2



"WHO MADE WHO" AC/DC

As heard on **WHO MADE WHO** (EPIC)

Words and Music by Angus Young, Malcolm Young and Brian Johnson * Transcribed by Jeff Perrin



A Intro (0:00)

Moderately ♩ = 124

(C5)

Gtr. 1 (elec. w/dist.)

(play 4 times) C5

Rhy. Fig. 1

(repeat previous bar)

The

1

Gtr. 1 (elec. w/dist.)

(play 4 times) C5

Rhy. Fig. 1

(repeat previous bar)

Bass

(play 4 times) Bass Fig. 1

B 1st Verse (0:15)

video

game says play

me

Face it on a

level but it

take you every time

on a

C5

Gtr. 1

6

Gtr. 1

Bass plays Bass Fig. 1 four times (see bar 2)

one on one

A5

Gtr. 1

Feel it runnin' down

your spine

G5

10 Rhy. Fig. 2

Rhy. Fig. 3

10

Gtr. 1

Bass

Bass Fig. 2

Bass Fig. 3

Nothin'

gonna

save your one

last

dime

'cause

it

own

you

C5

14 Gtr. 1

14

Gtr. 1

Bass plays Bass Fig. 3 twice (see bar 12)

Bass plays Bass Fig. 1 four times (see bar 2)

through and

through

The

Gtr. 1 plays Rhy. Fig. 1 twice (see bar 2)

18 Gtr. 2 (elec. w/dist.)

18

Gtr. 2 (elec. w/dist.)

Yeah

45 **Fsus2** **Gtr. 2** **A5**

Gtr. 1 **Bass**

**repeat previous chord*

w/bar

(doubled)

E Guitar Solo (1:42)

yeah

slight P.H.

47

51

Grtr. 2

G5

Fsus2

C

G5

pick scrape

Grtr. 1

Bass plays Bass Fig. 3 twice (see bar 12)

F5

Gtr. 2

53

*T

T

T

T

T

T

T

13-9-6

15-9-6

15-9-6

16-9-6

16-9-6

18-9-6

18-9-6

*Tap note repeatedly w/pick while performing rapid, trilled hammer-ons and pull-offs.

Gtr. 1

Bass

F 3rd Verse (1:57)

Satellite send me picture

Get it in the eye take it to the wire spinnin' like a

C Csus4

C Csus4

55 *Gtr. 1 plays Rhy. Fig. 1 four times (see bar 2)*
Gtr. 2

Bass plays Bass Fig. 1 four times (see bar 2)

dynamo

Feel it goin' round and round

A5

G5
Gtr. 1 plays Rhy. Fig. 3 four times (see bar 12)

59 *Gtr. 1 plays Rhy. Fig. 2 twice (see bar 10)*

Bass plays Bass Fig. 2 twice (see bar 10)

Gtr. 1 plays Rhy. Fig. 3 four times (see bar 12)

Bass plays Bass Fig. 3 four times (see bar 12)

**Runnin' outta chips you got no line in an eight-bit town
don't look down**

C Csus4
Gtr. 1 plays Rhy. Fig. 1 four times (see bar 2)

63 2

Gtr. 1 plays Rhy. Fig. 1 four times (see bar 2)

Bass plays Bass Fig. 1 four times (see bar 2)

G 2nd Chorus (2:23)

Who made who who made you who made who made you if you made them and they made you Ain't nobody told you who made who made

C Csus4
Gtr. 1 plays Rhy. Fig. 1 eight times (see bar 2)



Bass plays Bass Fig. 1 eight times (see bar 2)

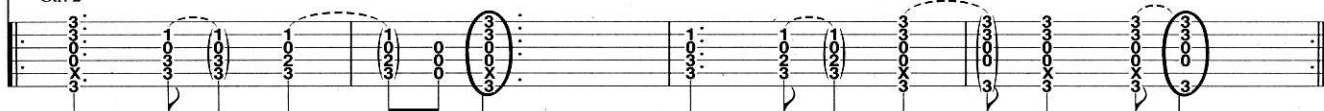
who Ain't nobody told you oh Who made who made

G5 Fsus2 C G5 Fsus2 C G5

Gtr. 1 plays Rhy. Fig. 3 four times (see bar 12), then doubles Gtr. 2 simile
Gtr. 3 (elec. w/dist.)



Gtr. 2



Bass plays Bass Fig. 3 eight times (see bar 12)

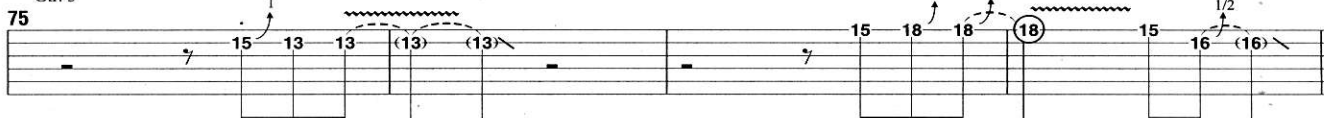
who (Who made who) And who made who (Who made who) yeah

C Csus4 C Csus4

Gtr. 1 plays Rhy. Fig. 1 four times (see bar 2)

Gtr. 2 plays Rhy. Fig. 4 twice (see bar 34)

Gtr. 3



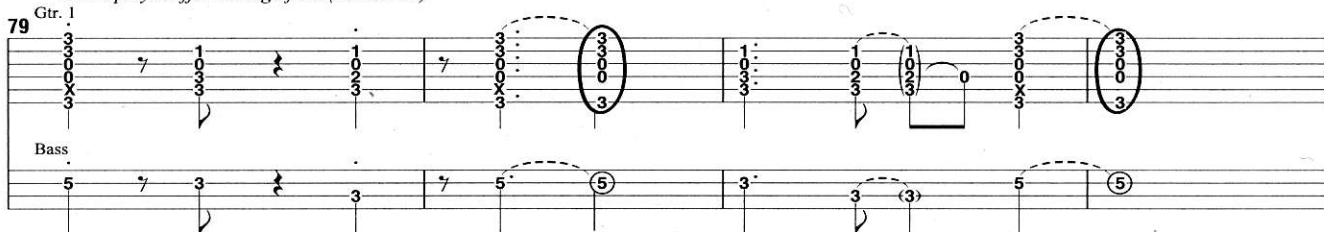
Bass plays Bass Fig. 1 four times (see bar 2)

H Outro (3:01)

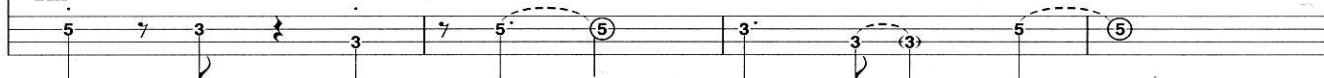
Oh Nobody told you

G5 Fsus2 C G5 Fsus2 C G5

Gtr. 2 plays Riff A through fade (see bar 26)

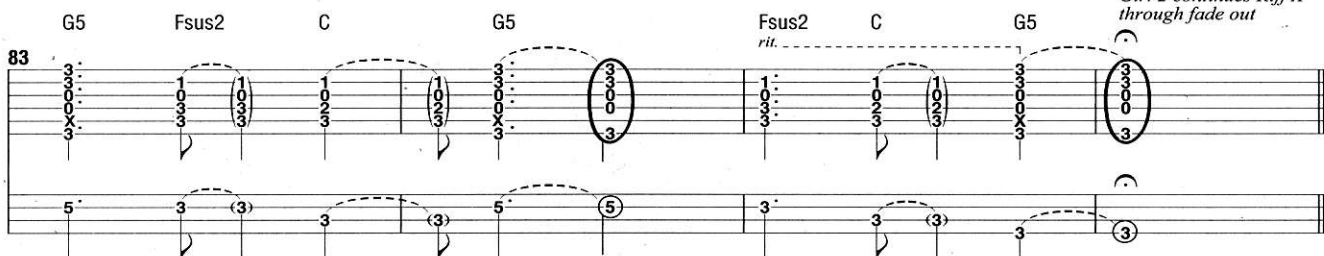


Bass



fade out

Gtr. 2 continues Riff A through fade out





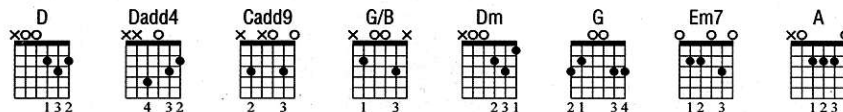
"NORWEGIAN WOOD (THIS BIRD HAS FLOWN)" THE BEATLES

As heard on **RUBBER SOUL** (CAPITOL)

Words and Music by John Lennon and Paul McCartney * Transcribed by Askold Buk * Bass transcription by Matt Scharfglass



All guitars w/capo at 2nd fret.



All guitar parts sound in the key of E, one whole step higher than written.

All tablature and chord positions are relative to the capo. Concert key chord symbols are indicated in parenthesis.

A Intro (0:00)

Moderately Slow ♩ = 60

Gr. 1 (acous.) **Rhy. Fig. 1** let ring throughout end Rhy. Fig. 1

Chords: D, Dadd4, D, Cadd9 G/B D

*repeat previous chord
Bass plays Bass Fill 1 (see below)

(0:08) **Riff A** end Riff A

Gr. 1 repeats Rhy. Fig. 1 (see bar 1)
Gr. 2 (sitar arr. for grt.)

Chords: D, Dadd4, D, Cadd9 G/B D

Gr. 3 (acous.)
Bass (E)

(Eadd4) (repeat previous bar) (Dadd9) (A/C#) (E)

B 1st Verse (0:16)

I once had a girl or should I say she once had me

Chords: D (E), Dadd4 (Eadd4), D (E), Cadd9 (Dadd9), G/B (A/C#), D (E)

Gr. 1 plays Rhy. Fig. 1 twice simile (see bar 1)
Gr. 4 plays Rhy. Fill 1 eight times (see below)

Gtrs. 2 and 3 play Fill 1 (see below)

9 Bass

She showed me her room Isn't it good Norwegian wood She

Chords: D (E), Dadd4 (Eadd4), D (E), Cadd9 (Dadd9), G/B (A/C#), D (E)

Gr. 2 plays Fill 1 (see below)

13

Bass Fill 1 (0:06)

(E)

Rhy. Fill 1 (0:16)

Gr. 4 (12-str. acous.)

D

*Fret D chord while picking mainly on the D and G strings, occasionally hitting upper notes in the chord.

Fill 1 (0:22, 0:30)

Gr. 2

D

Gr. 3

"NORWEGIAN WOOD (THIS BIRD HAS FLOWN)"

C 1st and 2nd Bridges (0:32, 1:20)

(1.) asked me to stay and she told morning me to sit anywhere to laugh
(2.) told me she worked in the morning me to and started to laugh

Grtr. 1
17

Grtr. 4

Bass (Em)

So I told her I didn't and I and

Grtr. 1
19

Grtr. 4

Bass (A) (Em)

noticed crawled off there wasn't sleep in a chair the bath

22

Grtr. 1

Grtr. 2 (top note only) and 4

Bass (F#m7) (B)

Fill 2 (0:48, 1:36)

Grtr. 2

TAB

6 8 0

The Pedals That Make The Tone

140 GUITAR WORLD

**Your
Un -
Ap -**

B65

P.M.,

P.M. - 7

Ah You conceived
Ap -

F

D5

*Substitute Fill 3 second time and
Fill 4 third time (see below)*

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef, likely for a guitar accompaniment, with a key signature of one flat and a 2/4 time signature. The accompaniment features a simple bass line with some chords and a final chord in the last measure. The lyrics "The Rose Tree" are written below the bottom staff.

2. Mister Charming

C5

B65

N.C.(A5)

bend neck forward - $-1/2$

The musical score for 'Bass Fill 1' consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb). It contains a series of notes and rests, including triplets and a final measure with a circled '0'. The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a series of notes and rests, including triplets and a final measure with a circled '5'. The title 'Bass Fill 1' is written in a stylized font at the end of the bottom staff.

Gtr. 1 D5

Gtr. 1 D5

 $\frac{1}{2}$

Gtr. 1 D5

Gtr. 1 D5

T	i
----------	----------

pick scrape

(Dm)

Gtr. 1

C5

(Dm)

Gtr. 1

2. scattered the afterbirth

C Guitar Solo (2:08)

Bb5
*Gtr. 2 (elec. w/dist.)

N.C.(A5)

D5

28

*doubled
Gtr. 1

grad. dive w/bar

Rhy. Fig. 1

Bass

Bass Fig. 1

31

Bb5

C5

P.M.

33

D5

Bb5

P.M.

35

Em7b5

A7

Dm(add4)/A

A7(no3)

wide vib.

1 1/2

end Rhy. Fig. 1

end Bass Fig. 1

D5
Gtr. 1 repeats Rhy. Fig. 1 simile (see bar 30)
Gtr. 2

39

Bass repeats Bass Fig. 1 (see bar 30)

C5

40

grad. bend 1/2 P.H.

pitch: C Eb D

Em7b5

43

1 1/2

A7 Dm(add4)/A

A7(no3) grad. dive w/bar

Bass plays Bass Fill 1 (see bar 27)

D (3:15)

standing with their backs to the wall
Bb5

A5

E Interlude (3:19)

D5

Gtr. 1 plays Rhy. Fig. 1 twice simile (see bar 30)
Gtr. 3 (elec. w/dist.)

46

Gtr. 1

bend neck forward... -1/2

Gtr. 2

Bass

P.M.

(2nd time) Was it polemically

sent

I wanna

know what you

49

Bb5

C5

D5 V

* substitute note in parenthesis 2nd time

P.M.

meant I wanna know I wanna know what you meant yeah

52 Bb5 Em7b5 A7 Dm(add4)/A A7(no3)

[E] Outro Guitar Solo (3:54)

D5 G5 C5 F5

Gr. 2

56

Bb5 Em7b5 Dm(add4)/A A7

60

D5 G5 C5

Gr. 1 plays Rhy. Fig. 2 simile until fade (see bar 56)

Gr. 2

64

end Bass Fig. 2

D5 G5 C5

Gtr. 2

72

17° 18 15 17 18 17° 18 15 (15)° 18 17 18 17 20 20 18 17 18 20 20 18 17 20

Bass repeats Bass Fig. 2 simile until fade (see bar 56)

3

Bass repeats Bass Fig. 2 simile until fade (see bar 56)

fade out



"TWO WEEKS" ALL THAT REMAINS

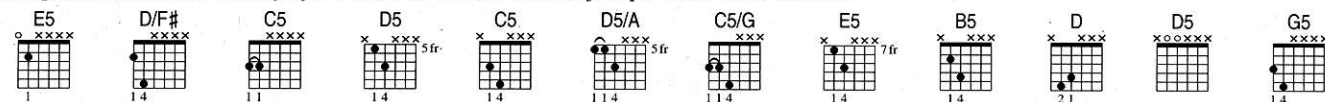
As heard on **OVERCOME** (RAZOR & TIE)

Words and Music by Philip Steven Labonte, Oliver Scott Herbert, Michael Francis Martin and Jason Costa * Transcribed by Jeff Perrin

All guitars are tuned down one and one half steps (low to high, C# F# B E G# C#).

Bass tuning, low to high: C# F# B E.

All pitches sound in the key of C# minor, one and one half steps lower than written.



A Intro (0:00)

Fast ♩ = 224

1

E5 D/F# C5

Gtr. 2 (elec. w/dist.) P.M. P.M. P.M. P.M.

Gtr. 1 (elec. w/dist.) P.M.

Bass

N.C.(E5)

(Esus2)

Gtr. 2

Riff A

5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

(Em)

(E5)

Gtr. 2

end Riff A

9

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 1

Bass

(Esus2)

13 *Gr. 2 repeats Riff A (see bar 5)*
Gr. 1

P.M. P.M.

17 (Em) (E5)
Gr. 1

P.M.

B Verses (0:21, 1:13, 2:57)

1. And you neglected	I called	you	out	don't	please
You resurrected	mistakes	years	past	it	seemed
2. I wanted	nothing	but for	trust	again	
You feared of	phantoms	and none	exist	but	you
3. And you neglected	I but called	you	out	don't	please
You feared of	phantoms	but none	exist	but	you

(E5)
Gr. 2 plays Riff A twice (see bar 5)
Gr. 1

(D)

21 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

I said we're stronger	to than this	now
and they exist	still haunt	you
and brick by saw	fit you would	it
You still	destroy take	it
I said we're stronger	to than this	now
You still saw	fit to destroy	it

25 (C5) (E5) P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

*Substitute notes in parenthesis each 2nd time.

C Pre-chorus (0:38, 1:30, 3:14)
w/half-time feel

(1., 3.) And still you feel like the loneliness	your eyes is better replaced
(2., 4., 5.) And I can see the fear in	seen it materialize

E5 D/F#
Gr. 2 plays Riff A twice on 1st and 2nd Pre-choruses and once on 3rd Pre-chorus (see bar 5)
P.M.

29

by this I don't believe stronger it each this day way

D Chorus (0:56, 1:47)

I could see it as you turned to stone Still clearly I can hear you

E5
Gr. 3 (elec. w/dist.)
Riff B

end Riff B

Gtrs. 1 and 2
Rhy. Fig. 1

P.M.

Bass
Bass Fig. 1

say don't leave don't give up on me Two weeks and you ran away

E5 D5
Gtr. 3 plays Riff B three times (see bar 37)
Gtrs. 1 and 2

C5

P.M.

Bass

Bass Fill 1

I remember don't lie to me You couldn't see that it was not that way

E5
Gtr. 5 plays Rhy. Fill 2 (see bar 49)
Gtr. 4 (elec. w/dist.)
Rhy. Fill 1

C5/G

end Rhy. Fill 1

Gtrs. 1 and 2

P.M.

P.M.

Bass

2nd time, skip ahead to [E]

1st time, go back to [B] 2nd Verse

Swear I never gave up on you

E5 D/F# C5/G

Gtr. 4 repeats Rhy. Fill 1 (see bar 45)

Gtr. 5 (elec. w/dist.)

Rhy. Fill 2

end Rhy. Fill 2

49

Gtrs. 1 and 2 P.M. P.M. end Rhy. Fig. 1

Bass 2nd time end Bass Fig. 1 1st time

[E] (2:02)

C5/G

E5

D5

B5

D5

Gtr. 2 plays Rhy. Fill 4 (see bar 115)

Gtr. 1 Rhy. Fill 3

Bass Fill 2

[F] Interlude (2:04)

w/double-time feel

E5

D5

C

Gtr. 2

Gtr. 1 P.M. P.M. P.M. P.M.

Bass

E5 D5 C/G E5 D5 B5 D5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

7 0 0 0 7 0 7 0 9 0 0 0 9 0 9 0 10 0 0 0 10 0 10 0 5 4 4 4

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

2 2 0 0 0 2 0 2 0 5 0 0 0 5 0 5 0 7 0 0 0 7 0 7 0 9 7 5 5 7

0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 7 5 7 0

G Guitar Solo (2:21)

w/half-time feel

E5 D5 E5 D5 C5 D5

Gtr. 3 (w/dist.) P.M. P.M. P.M.

63 P.M. P.M. P.M.

12 10 9 10 12 9 11 12 14 12 12 13 14 12 14 15 12 12 12 14 12 15 12 15 15 19 15 17 15 14 (14) $\frac{1}{2}$

Gtrs. 1 and 2
Rhy. Fig. 2

end Rhy. Fig. 2

Bass
Bass Fig. 2

end Bass Fig. 2

0 2 2 2 3 0 0 5 4 5 2 2 0 0 3 3 0 0

0 2 3 5 5 4 7 5 3 5

E5 D5 E5 D5 C5 D5

Gtr. 1 and 2 play Rhy. Fig. 2 three times (see bar 63)
Gtr. 3 P.M. P.M. P.M.

67 P.M. P.M. P.M.

12 10 9 10 12 9 11 12 14 12 12 13 14 12 14 15 12 12 12 14 12 15 12 15 15 19 15 17 15 20 (20) 1

Gtr. 4 P.M. P.M. P.M.

12 10 10 12 14 15 12 14 15 14 12 14 16 14 16 17 12 12 12 15 12 14 12 12 12 15 12 14 15 (15) 1

Bass plays Bass Fig. 2 three times (see bar 63)

E5 D5 E5 D5 C5 D5

71 15 14 17 17 14 19 14 17 17 14 17 12 15 15 12 15 12 15 15 12 19 15 17 17 15 17 15 17 16 17 15 19 15 17 20 15 17 19 15 17 17

(play 2nd time only)

12 10 12 10 10 12 10 12 10 10 12 7 10 9 10 7 10 7 10 9 10 7 15 12 12 12 12 14 12 12 12 12 15 12 17 12 15 12 14

H (2:40)

E5
Gtrs. 3 and 4
(Gtr. 3 plays bottom note)

E5
Gtr. 3

D5

75

P.M.

P.M.

Play Rhy. Fig. 1 (see bar 37)

Play Bass Fig. 1 (see bar 37)

Bass

Gtrs. 1 and 2

P.M.

C5
78

E5

D5

1/2

1

C5
82

D5

E5
P.M.

Gtr. 3

Gtr. 4

D5/A
Gtr. 3

C5/G

85

E5
Gtr. 3

D/F#

C5/G

D5

E5
Gtr. 4

P.M.

P.M.

88

go back to **B** 3rd Verse
(let ring next 3 bars)

(let ring next 3 bars)

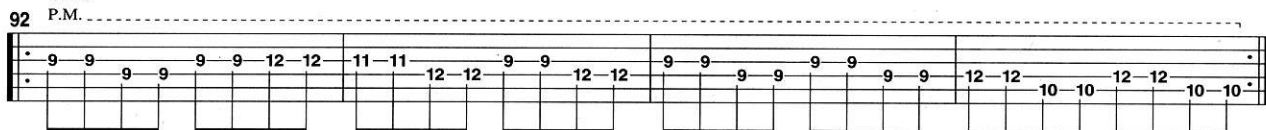
I Breakdown (3:22)

(2nd time) I could see it as you turned to stone still clearly I can hear you

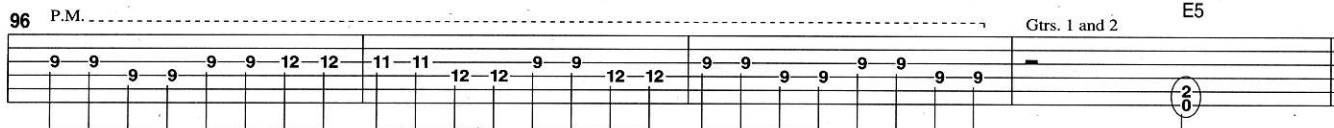
N.C.

Gtr. 3

P.M.



say don't leave don't give up on me Two weeks and you ran away



J Outro Chorus (3:35)

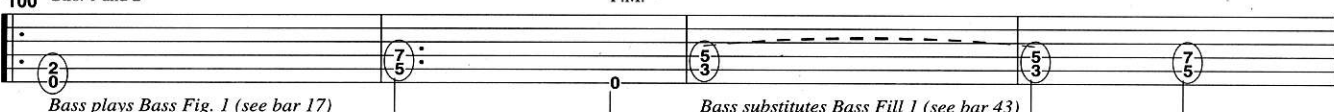
I could see it as you turned to stone Still clearly I can hear you

E5 D5 C5

Gtr. 3 plays Riff B eight times (see bar 37)

Gtrs. 1 and 2

P.M.



say don't leave don't give up on me Two weeks and you ran away

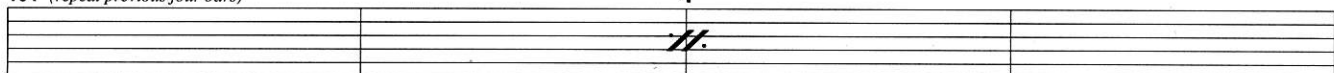
E5

D5

C5

D5

104 (repeat previous four bars)



I remember don't lie to me You couldn't see that it was not that way

E5 D5/A

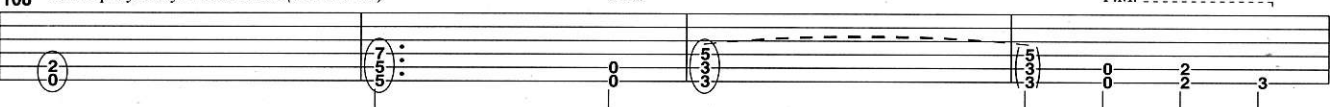
C5/G

Gtr. 4 plays Rhy. Fill 1 twice (see bar 45)

Gtr. 5 plays Rhy. Fill 2 twice (see bar 49)

P.M.

P.M.



Swear I never gave up on you

E5

D/F#

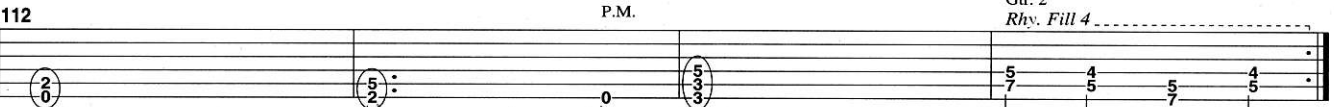
C5/G

Em D Bm D

Gtr. 1 plays Rhy. Fill 3 (see bar 54)

Gtr. 2

Rhy. Fill 4



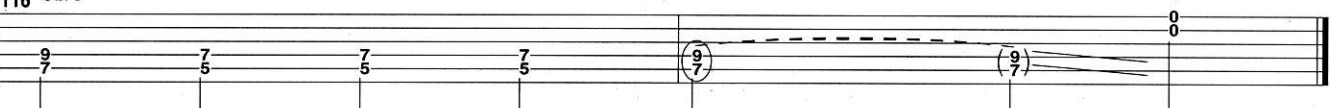
Bass substitutes Bass Fill 2 (see bar 54)

E5

D5

E5

116 Gtr. 1



E5

C5

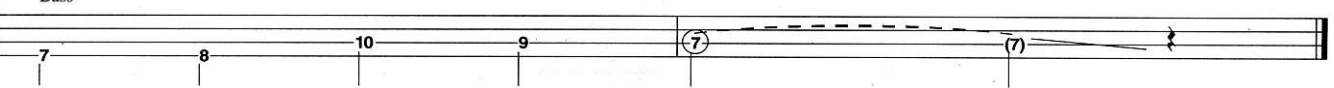
G5

D5

*clean gtr. overdub



Bass





"CHRISTMAS EVE/SARAJEVO 12/24" TRANS-SIBERIAN ORCHESTRA

As heard on **CHRISTMAS EVE AND OTHER STORIES** (LAVA)

Music by **Robert Kinkel, Jon Oliva and Paul O'Neill** * Transcribed by **Jeff Perrin**



A (0:00)

Moderately Slow ♩ = 82

Em9

Gtr. 1 (elec. w/clean tone)

(play 4 times)

*Riff A

let ring

(repeat previous bar)

Tablature for Gtr. 1 and Bass (cello arr. for bass gtr.)

Gtr. 1: 2/4 time, Em9 chord. Riff A: 1 (9) 8 7 9. (play 4 times)

Bass: 2/4 time. Riff B: 7 9 16 16 14 12 16 14 12 14 16 12 14 16 (16). (play 4 times)

*This part was originally performed with a capo at the second fret, as shown below in Rhy. Fill 1.

6 Gtr. 1 repeats Riff A seven times (see bar 1)

Gtr. 2 (flute arr. for elec. gtr. w/clean tone)

Tablature for Gtr. 1 and Gtr. 2

Gtr. 1: Repeats Riff A seven times.

Gtr. 2: 2/4 time. Riff C: 15 17 19 19 17 15 19 17 15. (play 4 times)

13 Gtr. 2

Tablature for Gtr. 2

Gtr. 2: 2/4 time. Riff D: 17 15 17 19 19 17 15 19 17 15. (play 4 times)

Gtr. 1
let ring throughout

Tablature for Gtr. 1 and Bass

Gtr. 1: 2/4 time. Riff E: 9 8 7 9. (let ring throughout)

Bass: 2/4 time. Riff F: 9 16 16 14 12 16 14 12 14 (14) (14) 12 (12). (let ring throughout)

Rhy. Fill 1 (0:00) Dm(add9)

Clean Elec. Gtr., *capo 2

let ring throughout

(play 17 times)

Tablature for Rhy. Fill 1

Rhy. Fill 1: 2/4 time. Riff G: 7 6 0 7 6 0 7. (let ring throughout)

*All tab positions are relative to the capo. Part sounds in the key of E minor, one whole step higher than written.

(0:33)

♩ = 188

F5

Gtr. 1 (w/dist.)

Riff B . . .

P.M. _ _ _ _

[illegible]

Gtr. 2 (w/dist.)

(bells arr.
for gtr.)

*Bass

Bass Fig.

*Composite arrangement of bass guitar and cello.

Gtr. 1 repeats Riff B eight times (see bar 18)

Gtr. 2 (bells arr. for gtr.)

23

9 12 12 10 12 11 9

Bass repeats Bass Fig. 1 eight times (see bar 18)

27 >

2/6 2/6 2/6 2/6 9

(let ring next four bars)

Gtr. 1 plays Riff C twice (see bar 32)

Gtr. 1

Riff C

Gtr. 2

32 Gtr. 2

Bass plays Bass Fig. 1 eight times (see bar 18)

C

2nd time (at 2:33), skip ahead to **F**

N.C.(E5)

(G5)

(C5)

(E5)

(B5)

36 ^{Gtr. 1} 12 12 12 10 13 12 12 12 10 8 10 10 10 12 10 9 9 9 9 16 18 16 17 19 15 17 19 17 15

Gtr. 2

slight P.H.

Bass

D (1:16)

2nd time, skip ahead to **G**

N.C.

42 (play 3 times)

(play 3 times)

(play 3 times)

*Composite arrangement of piano and bass guitar.

48

1.

1/2

1/2

4

2.
E (1:32)

N.C.(E5)

Gtr. 1 plays Riff B four times (see bar 18)

Gtr. 1 plays Riff B four times (see bar 18)

56

(piano arr. for gtr.)

(play 6 times)

Bass

(play 6 times)
(let note ring next 16 bars)

Gtr. 1 plays Riff B (see bar 18)

Gtr. 1 plays Riff B four times (see bar 18)

Riff D

end Riff D

64

(play 12 times)

(play 12 times)

Bass Fig. 2

Gtr. 2 plays Riff D (see bar 65)

go back to **C**

69

Gtr. 1

Bass plays Bass Fig. 2 four times (see bar 64)

F (2:33)

Gtr. 2 plays Riff C (see bar 32) Gtr. 2 plays Riff C six times (see bar 32)

go back to **C**

73

Gtr. 1

Bass

G (2:51)

N.C.(E5)

(D5)

(C5)

(B5)

Gtr. 2 plays Riff C (see bar 32)

81

H (2:58)

(E5)

Gtr. 1

(play 4 times)

85

Gtr. 2

Bass plays Bass Fig. 2 twice (see bar 64)

I (3:04)

Gtr. 1

87

Gtr. 2

Bass

*Gtr. 1 plays Riff B (see bar 18) eight times while gradually fading out.



NOTATION GUIDE

“tablature clef”
time signature
whole note (held for four beats)
N.C.(E)
half notes (held for two beats each)
D A
quarter notes (held for one beat each)
E
let ring_

*string ↓

* String 1 is the thinnest string; 6 is the thickest.
Numbers on the lines indicate frets (0 = open string).

eighth notes
C
G/B
dotted half note (held for three beats)
A
quarter rest

count: "1 and 2 and 3 and 4 and 1 2 3 4"

eighth rest eighth note 16th notes 16th rest dotted quarter note half rest

count: "1 and 2 ee and uh 3 ee and uh 4 and 1 and 2 and 3 and 4 and uh 1 2 3 4"

dotted quarter note G
*tied rhythms
hammer-on
legato slide
pull-off
tie

count: "1 and 2 and 3 and 4 and 1 ee and 2 ee and 3 4"

* Don't rearticulate notes in parentheses.

bend and release in time (whole-step bend)
full
vibrato
grace-note bend
full
grace-note slide
full
full
full
full
*pre-bend and release ("reverse bend")

count: "1 and 2 and 3 4" "1 2 3 and 4 and 1 2 3 4" *Bend string before picking.

*natural harmonics
N.H.
*pinch harmonic (note fretted)
P.H.
palm muting (picking hand)
E5
P.M.
fret-hand muting
G5

*Lightly touch string directly over fret, then pick.
*Harmonic sounded by picking hand.
*Loosen grip on strings so that they no longer touch the fretboard.

staccato (short) notes
trill (quick succession of hammer-ons and pull-offs)
tremolo picking
sweep picking ("raking")

* □ = downstroke, V = upstroke



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Fractal Audio Systems Axe-FX preamp/effect processor

BY CHRIS GILL

CLASSIC PRO AUDIO EFFECT processors like the Eventide H3000 and T.C. Electronic TC 2290 sound great with guitars. But because they were designed primarily for studio and live sound applications, they're not always easy for guitarists to use onstage, and some of their effects aren't ideal for guitars. Meanwhile, most effect processors that are designed exclusively for guitar may provide plenty of great distortion tones, useful effects and the performance capabilities that guitarists need, but they often lack the sophisticated processing capabilities and otherworldly sound quality that studio processors offer.

The Fractal Audio Systems Axe-FX preamp/effect processor combines the state-of-the-art processing capabilities of studio effect processors with features that guitarists need, such



The oversized LCD makes it easy to arrange effects and edit parameters without scrolling through endless pages.

as a full selection of guitar-oriented effects, versatile external-controller capabilities and incredibly expressive and detailed simulations of amps, distortions and cabinets. By combining preamp and multieffect capabilities in one unit, Axe-FX is truly an all-in-one "tone zone" for guitarists who demand pro-quality sound throughout the entire signal chain.

FEATURES

WITH ITS LARGE LCD, rotary data wheel and various buttons and knobs, the Axe-FX looks similar to a typical two-unit rack-mountable guitar processor, but beneath its faceplate resides a powerful 500MHz dual-core processor that can run 10 to 12 exceptionally sophisticated effects at once. The Axe-FX has a wide variety of popular effects, including compression, graphic and parametric EQ, distortion/fuzz, chorus, flanging, rotary, wah, delay and reverb, and each effect

provides a comprehensive selection of parameters that you can edit in fine detail. You can arrange individual effects in any order and in series or parallel, allowing you to program unusual sound effects or emulate just about any effect setup you can imagine.

Unlike most digital amp-modeling products, which provide reasonable emulations of various amps but also limit you to the features and controls of their hardware equivalents, the Axe-FX's amp-simulation section allows you to combine the tonal and distortion characteristics of nearly 50 amps with any feature set you'd like. For example, you can build a tweed-style amp with master volume and a full set of EQ controls, presence, brightness, damping and more—you can even adjust the center frequency of the EQ controls to your preference. The cabinet simulator section is similarly deep, providing a comprehensive selection of speaker



CHECK

JACKSON DEMMELTION KING V ELECTRIC GUITAR 170 IK MULTIMEDIA AMPLITUDE METAL 172 MUSIC MAN HH STERLING 5 FIVE-STRING BASS 174



options—from 1x6 and 1x8 to a variety of 4x12 cabinets.

The rear panel of the Axe-Fx unit offers just about every input and output jack a guitarist would ever need, including 1/4-inch stereo unbalanced inputs, 1/4-inch unbalanced and XLR balanced stereo outputs, a stereo effect loop, RCA and XLR digital I/O, MIDI In/Out/Thru and two pedal/footswitch jacks for connecting external controllers without hassling with MIDI. A single 1/4-inch unbalanced input jack is also conveniently located on the front panel, allowing you to plug in with having to do the rack reach-around.

PERFORMANCE

THE AXE-FX MAY LOOK a lot like those dreaded multieffect processors from the Eighties, but its logically arranged interface and large LCD make it easy to program and edit new sounds and setups. You still may need to scroll through several pages

to get to the effect and parameter that you want to edit, but most major tweaks (like the ones you may need to do during a gig) can be accessed from an effect's Basic page, which is the first page that comes up when an effect is selected in Edit mode.

The sound quality of each effect is absolutely stunning, rich and three-dimensional, even when several effects are combined together, delivering that elusive refined, pro quality similar to the beloved H3000 and TC 2290. The reverb algorithms sound like those of high-end stand-alone studio units, delivering smooth tails and exceptional depth. Even the compressor and equalizer effects sound comparable to professional studio units. Unlike most guitar effect processors, the flanger has 16 adjustable parameters instead of the usual three or four, resulting in a sound that is remarkably deep. The wah even lets you set minimum and maximum frequency values so you make the sweep

FRactal Audio AXE-FX PREAMP/ EFFECT PROCESSOR

LIST PRICES: \$1,799.95;
Ultra version (with
vocoder, multiband
compression, rhythmic
delays and more),
\$2,299.95

MANUFACTURER:
Fractal Audio Systems,
fractalaudio.com

EFFECTS: 23

AMP SIMULATOR:
42 types

CABINET SIMULATOR:
20 types

A/D CONVERSION:
24-bit, 48kHz

FRONT PANEL: Large
LCD; Edit, MIDI In, Out-
put 1 Clip, Output 2 Clip
indicators; Value wheel;
Enter, Exit, Navigation
(four) and Page (two)
buttons; Layout, Global,
Recall, Edit, Tuner,
Store, Control, I/O,
Bypass, Effect Bypass,
Utility and Tempo
buttons; Input 1, Input
2, Output 1 and Output
2 level controls; 1/4-inch
instrument input
REAR PANEL: 1/4-inch
balanced/unbalanced
inputs (two), 1/4-inch
unbalanced FX return
(two), 1/4-inch unbal-
anced outputs (two),
XLR balanced outputs
(two), ground lift
switch, 1/4-inch unbal-
anced FX send (two),
RCA digital input, RCA
digital output, XLR
digital output, phan-
tom power switch,
MIDI In, Out and Thru,
1/4-inch TRS pedal/
footswitch inputs

as narrow or wide as you want.

But for guitarists, the main reason to invest in an Axe-Fx unit is its amp and cabinet simulation sections. For less than the cost of a boutique amplifier, Axe-Fx provides a complete selection of just about every amp and speaker combination a player could ever need, for tones that range from jazzy solid-state clean to classic overdriven tweed to modern high gain. The Axe-Fx's sophisticated processing power allows the amp- and cabinet-simulation programs to deliver the feel and response of playing through the "real thing." The tones that I heard coming through my JBL 6328P monitors actually sounded better and more lively than tones I've captured using various combinations of high-end mics and classic amps in the studio.

THE BOTTOM LINE

THE AXE-FX EFFECTIVELY destroys any notions that guitars and digital processing don't mix. This powerful processor delivers stunning, expressive tones and effects that most players would have difficulty achieving with even the finest analog gear. Considering the vast universe of sounds residing in this unit, it's an exceptional bargain for anyone who wants to simplify their studio and live performance rigs without making any sacrifices whatsoever. In fact, it may be the last guitar processor many players will ever need to buy.

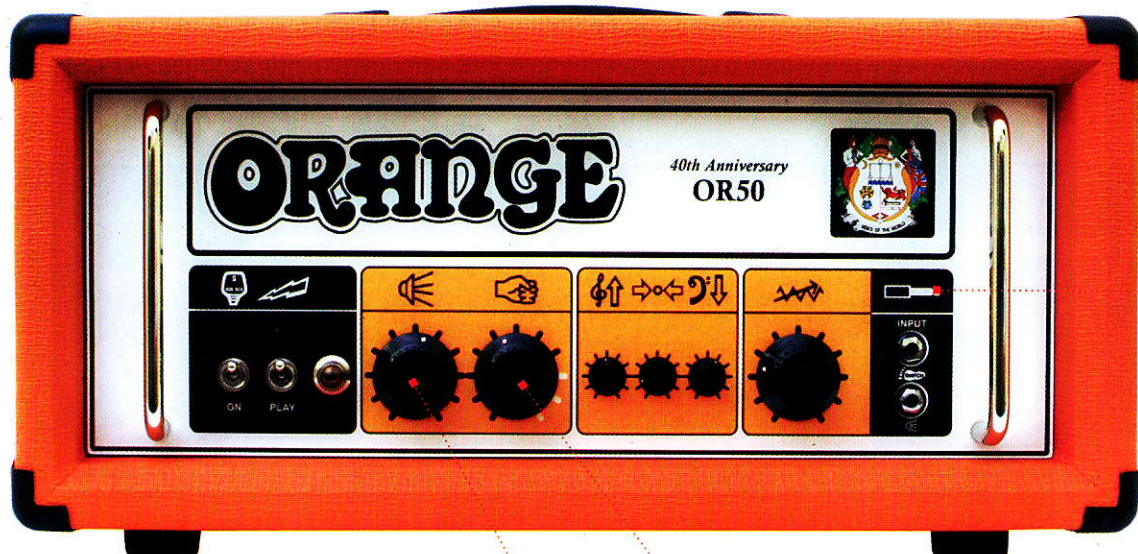


An instrument input
is conveniently located
on the front panel.

PRO	CON
STUNNING, EXPRESSIVE GUITAR-ORIENTED TONES AND EFFECTS; VERSATILE LIVE CONTROLLER FUNCTIONS; EASY EDITING	SOME EDITING FUNCTIONS REQUIRE EXTENSIVE BUTTON PUSHING

THE BIG SQUEEZE

Orange Amplifiers Limited-Edition OR50 amplifier



dynamic power and preamp section fire overtones like pellets from a shotgun: no two patterns are exactly the same; they always have a wide impact and they bloom unpredictably. This is the joy of playing

Symbols on the Plexiglass front panel denote control functions, just like the original Orange "Pics Only" amp.

a truly great tube amp; it responds to every touch and can be adjusted to complement any guitar or style of music. Even though this is an EL34-driven amplifier, it reveals all of a Strato-caster's round jangle,

rattling lows and chiming sparkle.

Likewise, my Les Paul's woody warmth came through the Orange with a tone that was smoky and sweet, rather than dark and mellow. With the gain pushed past nine o'clock, the tone grew touch-sensitive fur that was ideal for blues or classic rock. Turning the volume high at this gain level made the amp churn out inspiring Angus Young tones. Moving the gain past the 12 o'clock position introduced mean and saturated tones, culminating in a symphony of high-gain nuance. This thick distortion is definitely heavy enough to play metal, and the Orange's characteristically wide note separation remains fully intact at these settings. An attractive byproduct of this is an almost hollow resonance, which adds dimensionality rarely heard in the company of high gain. Even more attack, gain, harmonics and power amp distortion can be created through careful manipulation of the HF Drive circuit.

THE BOTTOM LINE

ORANGE'S LIMITED EDITION OR50 is a fitting and modern tribute to company's 40th anniversary and the "Pics Only" amp that made Orange a household name. The special high-frequency power amp circuit and uniquely tuned controls prove that you don't need a lot of knobs to achieve a phenomenal range of tones.

PRO	CON
TOUGH-AS-NAILS BUILD QUALITY; RANGE OF GAIN LEVELS; RESONANT RESPONSE	NO REVERB; NO EFFECT LOOP; MASTER VOLUME FOOTSWITCH NOT INCLUDED

BY ERIC KIRKLAND

ORANGE AMPLIFIERS IS sometimes referred to as Britain's first boutique amp maker. The company's namesake orange attire is unmistakable, as is its mix of classic Brit-type midrange punch and densely detailed top end. For a short time in the Seventies, Orange amplifiers were among the most popular in amplification, but the company never kept up with the demand for its products until recently.

Over the past couple of years, thanks in large part to the brilliance of amp designer Adrian Emsley, Orange has made up a lot of ground and is again becoming the hot ticket for superstars that range from Prince to Slipknot. Its latest achievement is the limited-edition OR50, a 40th anniversary tribute to both the company and the venerated 1972 "Pics Only" amp, so named for its use of pictographs on the front panel in place of descriptive text. The OR50 is more like a modern interpretation than a reissue, and it easily achieves everything from dimensionally diverse clean sounds to maniacally morose mega-gain tones.

FEATURES

IMPECCABLE BUILD QUALITY is part of the Orange Amplifiers legacy, and this is well evidenced in the OR50. Everything on this amp is nicely overbuilt, from the custom eight-leaf transformers to the superduty basic components and 2mm-thick chassis. It's easy to see the high-end audio influence that undoubtedly inspired Orange's massive rack handles

Master control can be defeated with an optional footswitch for the quickest response and most organic tone.

HF Drive control simultaneously increases presence and power amp saturation, much like an attenuator.

and oversized control dials. Inside, two EL34 power tubes generate the amp's 50 watts, and three 12AX7s produce tons of front-end gain without clouding the signal's dimension. On the backside, there are three speaker outputs: two eight-ohm and a single 16-ohm. Although the OR50 is a single-channel affair, the amp's variety of gain and EQ settings manages to eclipse a number of multichannel super amps.

Like the "Pics Only" amp, the OR50 features icons common to engineering and music on its Plexiglas front panel to indicate each control's function. Controls include gain, bass, treble, middle, HF (High-Frequency) Drive and master volume. Orange calls the HF Drive knob the amp's "secret weapon" because it simultaneously increases presence and power-amp gain. This translates to attack and intensity, which can be dialed to achieve tones that range from angelic to anarchic. The master volume allows high-gain tones at low volumes and spanking clean tones at extreme volumes. If you prefer the shortest possible signal path and most organic escalation of volume and gain, the master volume can be defeated with an optional footswitch that plugs directly into the front panel.

PERFORMANCE

ORANGE'S OR50 IS LIKE a living entity, because its harmonic response doesn't always behave as expected. The amp's

ORANGE AMPLIFIERS LIMITED-EDITION OR50 AMPLIFIER

LIST PRICE: \$1,959.00
MANUFACTURER: Orange Music Electronic Company, Ltd., orangeamps.com

POWER OUTPUT: 50 watts
CHANNELS: One
FEATURES: HF (High Frequency) Drive control, eight-leaf custom output transformer, oversized controls, 2mm-thick chassis, tough build quality, controls labeled with pictographs like the 1972 Orange "Pics Only" amplifier, front-panel footswitch jacks allow master control defeat, large retro audio-rack handles, three speaker outputs: two eight-ohm, one 16-ohm

CONTROLS: Power and standby switches, bass, middle, treble, gain, master volume, HF (High Frequency) Drive
COVERING: Classic Orange vinyl, Plexiglas front panel
TUBE COMPLEMENT: Two EL34, three 12AX7

ON DISC

HEARING AID

TalkingTabs "Play It Now Tunes" instructional CDs

BY CHRIS GILL

ONE OF THE MOST helpful skills any musician can develop is learning to play by ear. Yet song-oriented educational material that helps players develop their listening skills has been nonexistent. TalkingTabs' "Play It Now Tunes" CDs help guitarists learn to play entire songs by providing detailed musical examples and spoken instruction. The library currently consists of more than 200 songs in a variety of styles, including blues, pop, rock, R&B and children's, and new titles are constantly being added to the lineup.

FEATURES

EACH PLAY IT NOW TUNES package consists of two CDs that teach you how to play an entire song from start to finish. Songs are categorized in skill levels from 1 to 3, with 1 being the easiest. To begin, the song is played in its entirety, and then the lesson proceeds through tuning and detailed explanations of specific parts arranged as individual tracks on CD. The lesson concludes with a complete version of the song minus only the guitar part, allowing you to play along to discover how well you've mastered the song.

The lesson materials are presented entirely in audio musical examples and spoken explanations—there are no accompanying tablature materials or

chord charts. While this seems like a major omission at first, the lessons are presented this way to encourage users to focus on what they hear. The concept is that by becoming a better listener, you'll also become a better player, with more intuitive playing skills.

PERFORMANCE

ALTHOUGH THE PLAY IT NOW TUNES CDs are categorized by skill level, all the lessons are suitable for beginners. Songs in the higher skill levels feature more sophisticated chords and "advanced" techniques like hammer-ons and pull-offs. The songs don't feature solos, although this will not be the case with an upcoming "Stairway to Heaven" lesson package.

The spoken-explanation process can be a bit tedious

TALKINGTABS
"PLAY IT NOW TUNES"
INSTRUCTIONAL CDS

LIST PRICES: \$10.95-

\$14.95

MANUFACTURER:

TalkingTabs,

playingnowtunes.com

ON
DISC



for more advanced players who don't need to hear where each finger goes when playing simple major and minor chords, but players can always skip ahead to the next track if they find a section too simple.

THE BOTTOM LINE

IF YOU WANT TO LEARN to play by ear, "Play It Now Tunes" CDs provide the most efficient means for beginners to develop this valuable skill.

PRO	CON
GREAT METHOD FOR DEVELOPING LISTENING SKILLS; GUITAR-FREE PLAY-ALONG TRACK	NO SOLOS ARE INCLUDED; CAN BE TEDIOUS FOR ADVANCED PLAYERS

NEW EQ

WHAT'S NEW & COOL

ERNIE BALL COATED TITANIUM ELECTRIC SLINKY

ERNIE BALL TITANIUM electric guitar strings are treated with a microthin layer of an exclusive enamel that prevents decay and corrosion

up to five times more than uncoated sets. In addition to treating the wound strings, Ernie Ball reinforces the plain strings with a patented winding of titanium wire. Titanium's inherent strength prevents string breakage and slippage and is proven to keep strings in tune better than conventional plain strings. Ernie Ball Coated Slinkys maintain the feel and sound of uncoated sets and are designed for players that experience prevalent string breakage.

List Price: \$17.00

Ernie Ball, ernieball.com



WAY HUGE ELECTRONICS

SWOLLEN PICKLE MKII JUMBO FUZZ

THE SWOLLEN PICKLE MKII Jumbo Fuzz creates super-high-gain fuzz with copious amounts of smooth low-end. The sustain control allows for a range of mild crunch to extreme saturation, while the filter control offers band-pass-filtered tones distinguished by remarkable girth and sizzle. Newly added features include a tone-stack Scoop control that elicits classic Swollen Pickle mid scoop or flat midfrequency sweep, and a Crunch knob to adjust the compression intensity of the fuzz. The Swollen Pickle MKII also has two internal mini controls: the Voice control sets the intensity of the external scoop control

from light to heavy mid cut, and the Clip control varies between two sets of clipping diodes for smooth or fuzz sustain.

List Price: \$159.99

Way Huge, wayhuge.com



BUZZ BIN NEW, HIP AND UNDER THE RADAR

SHAMELESS PLUG

Amp-U-Plug-N-Play

MINIATURE BATTERY-POWERED practice amps offer guitarists the ultimate combination of portability, convenience and fun, but when your guitar cable weighs more than the amp itself, you can end up flinging your tiny tone tool across the room. The Amp-U-Plug-N-Play solves this problem with its

own built-in plug that fits directly into your guitar's output jack. It's a pocket-sized amp that features a mini speaker, an on-off switch, a compartment for a nine-volt battery and...that's it.

With no tone or volume controls, the Amp-U-Plug-N-Play delivers pure, unadulterated tone. If you

like it dirty, turn your guitar's volume to 10 to experience raunchy overdrive. Prefer clean? Back down the volume about halfway for sparkling clear sound. You can direct the sound to yourself or listeners by rotating the device while it's plugged into your guitar.

The Amp-U-Plug-N-Play's output is slightly

louder than normal conversation level, allowing you to practice without being a nuisance, but loud enough to attract crowds on street corners. And you can easily hide it in your pocket when the cops show up ("How could I be busking officer?"



I don't even have an amp!"). —Chris Gill

AMP-U-PLUG-N-PLAY

LIST PRICE: \$34.95

MANUFACTURER:

Amp-U-Plug-N-Play,
ampuplugnplay.com

DRIVING FORCE

Jackson Demmelition King V electric guitar

BY ERIC KIRKLAND

PHIL DEMMEL'S BLEND of old-school punk rock intensity and hardcore aggression propels the veteran thrash metal band Machine Head. Because Demmel's sound is so distorted and seemingly unrefined, it would be natural to assume that any guitar with a high-powered pickup and a Floyd Rose trem would allow a player to recreate his tone. In reality, Demmel requires a very special set of guitar characteristics to help him create his super-heavy vintage-modern assault.

Demmel recently teamed with Jackson Guitars and incorporated these specs into the new Phil Demmel signature model King V, which has been aptly named the Demmelition. There's nothing timid or reserved about the Demmelition's bombastic, bowel-loosening assault, yet it's a very tonally balanced instrument.

FEATURES

DANGEROUS-LOOKING POINTED guitars are used by scores of metallists as a symbol of their aggression, but when built properly, these wild shapes also achieve precise musical goals. For example, the Demmelition comes from the factory with massive .011-.056 GHS Boomers drop-tuned to B. The extended wings work like a tuning fork to help these nearly infrasonic tones develop fully and make the guitar shake with resonance. Lightweight alder is used in the Demmelition's V wings for its ability to clarify upper midrange and add punch to the big bass notes.

For added stability and sustain, the Demmelition is built with maple neck-through-body construction. Like most high-end maple necks, the Demmelition's is quarter-sawn to protect against warping or twisting. Stone-hard ebony is used for the fretboard and cut on a compound radius that begins at 12 inches and flattens gradually to a hammer-friendly 16 inches above the 12th fret. Nearly invisible black binding wraps the 22-fret board, and super-jumbo wire is used to make fretting easy and maximize the volume from those massive strings. The neck isn't thin, but it's consistent and has a wide and flat hill that complements metal fret-hand movements. It's also recalls the playability that made Jackson guitars famous in the early shred years.

A classic set of metal-style pickups—an EMG-81 (bridge) and an EMG-60 (neck)—deliver power and detuned clarity. Although the model 81 is typically paired with an 85 in the neck position, the ceramic-based model 60 is the best choice if you really want to hear destructive rhythm tones and wailing neck leads from heavy strings. Each pickup is hardwired to its own volume pot, and a three-way blade lets you select the pickups alone or in combination. An Original Floyd Rose double-locking trem imparts a classic metallic resonance upon the diabolic King V. Some other nice touches on the Demmelition are an inlaid mother-of-pearl Jackson headstock logo, CTS pots, a positive-feeling Switchcraft switch and beveled body edges.

PERFORMANCE

JACKSON MAKES MANY sonically multifaceted guitars. The Demmelition is unapologetically not one of them. This wicked-winged flyer is purpose built for high gain, extreme lows and greasy-fat leads. At the same time, its maple neck-through construction, ebony fretboard and ceramic EMGs deliver enough treble enhancement to define the Demmelition's powerful detuned bass tones and make screaming high-end tones second nature.

Through an amp like my modified Mesa Rectifier, the Demmelition sent shockwaves of sound across the stage and awakened Godzilla-roar overtones when I chugged through power chords or dive-bombed the low B string. In addition to its massive tone, the Demmelition generated astonishing sustain in the upper registers, allowing bent notes to be held for well over 15 seconds! The EMGs had no trouble delivering clean and warm tones that sound completely unprocessed.

THE BOTTOM LINE

GUITARISTS WHO WANT an extreme machine to deliver the ultimate heavy tones need look no further than Jackson's Demmelition Phil Demmel signature guitar. The name says it all: brutal assaults, unrivaled destructive power, truly unbelievable sustain and old-school Jackson Soloist-style playability.

PRO	CON
GIGANTIC POWER TONES; EXCEPTIONAL HARMONIC BALANCE; CLASSIC JACKSON FEEL	V SHAPE CAN BE UNWIELDY; SINGULAR FOCUS

JACKSON DEMMELITION KING V ELECTRIC GUITAR

LIST PRICE: \$1,799.99

MANUFACTURER:

Jackson Guitars,

jacksonguitars.com

BODY: Alder wings,

maple core

NECK: Neck-through

quartersawn maple

FINGERBOARD: Bound

ebony, compound

radius 12–16 inches

SCALE LENGTH:

25 1/2 inches

FRETS: 24

HARDWARE: Floyd Rose

Original top-locking

tremolo

CONTROLS: Individual

volume for each pickup,

three-way blade switch

PICKUPS: EMG-60

(neck), EMG-81 (bridge)

Jackson logo is inlaid in mother-of-pearl.

Bound ebony multi-radius fretboard feels like the lightning-fast Jackson necks from the Eighties.

Ceramic EMGs generate biting attack and screaming sustain.

ON DISC

SOUND BITE

IK Multimedia AmpliTube Metal amp-emulation software

BY EMILE MENASCHE

A SELLING POINT OF GUITAR modelers is that they can recreate any sound you, your family, your friends or a casual passerby could ever want. That degree of variety and versatility is great when you're producing music in many styles, but it can be overkill when your focus is on one type of music.

IK Multimedia's AmpliTube Metal, which can run as a stand-alone or as a plug-in, is a slimmed-down version of its flagship AmpliTube software. Like the company's AmpliTube Jimi Hendrix, it eschews the kitchen-sink approach and focuses on one style. Which is not to say it doesn't deliver sonic variety: AmpliTube Metal can go from a whisper to a scream and do everything in between.

FEATURES

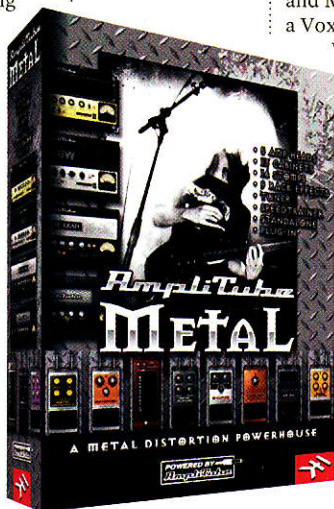
LIKE OTHER VERSIONS of AmpliTube, Metal offers a complete signal path—actually, two signal chains that can include different amps, cabinets, stomp boxes and rack effects. At its core are four hard-rocking amps, including the Peavey 5150, Randall Warhead, Marshall JMP1959 Mk I and the Mesa/Boogie Triple Rectifier, (IK offer separate amp models for the Recto's "green" and "red" channels). One of the program's coolest features is its ability to mix and match amp components, allowing you to use, for example, the Marshall's preamp with the Peavey's power section.

Amps are automatically matched to appropriate cabinets, but there are actually 13 to choose from (in addition to Peavey, Mesa and Marshall fare, there are a couple of Fenders). All of these are variations on the 4x12 configuration, and while that definitely upholds the law of the metal jungle, it would have been nice to have some other options. Cabinets can be miked close or far with a range of virtual dynamic and condenser and dynamic mics from Shure, AKG, Neumann and Sennheiser. You can really sculpt the sound by changing and/or moving the mics.

The stomp box collection leans to the heavy side. Among the 14 included pedals are seven high-gain distortion

**IK MULTIMEDIA
AMPLITUBE METAL
AMP-EMULATION
SOFTWARE**

LIST PRICES: AmpliTube Metal (software) \$269.00; StompIO system (hardware comes with AmpliTube 2, Ampeg SVX, AmpliTube Jimi Hendrix, AmpliTube Metal, and AmpliTube X-Gear) \$1,049.99
MANUFACTURER: IK Multimedia, ikmultimedia.com
AMP MODELS: Five
SPEAKER MODELS: 13
TOTAL EFFECTS: 24 (14 stomp boxes; nine rack effects, amp-resident spring reverb and gate)
MIC MODELS: Six
Supported Plug-In Formats: VST, RTAS, AU (Mac only)
MAXIMUM SAMPLE RATE: 96kHz
OTHER: Built-in tuner and speed trainer (plays back WAV, AIFF, MP3 and WMA audio files)



boxes, including the Pro Co Rat, five Boss pedals and an Electro-Harmonix Big Muff π so realistic I could smell the Seventies when I powered it up. Other floor effects include generic 10-band EQ and delay plus models of Boss and MXR flangers, an MXR Phase 90, a Vox wah (which has Pedal and Auto-

Wah modes) and the DigiTech Whammy Pedal. These effects all go in front of the amps (there's no virtual effect loop) but you can also add effects like digital chorus, flanger, reverb, delay, harmonizer, pitch shift, graphic and parametric EQ, and tube compressor in the rack effects section.

In addition, there is a speed trainer that lets you load in audio files in a variety of formats, change their speed and pitch and play along—just the thing for mastering those Yngwie licks. It's a very cool feature, although it's available only when Metal is running as a stand-alone application.

PERFORMANCE

I'VE TESTED VERSIONS of AmpliTube in the past and have always come away impressed with not only its sound but also its "feel." The amps are fun to play through, and some of the presets are inspiring.

Despite its focus on hard rock, Metal has enough range to cover any musical style, and many of the presets

are good right out of the box. The high-gain tones are very compressed and tend to color the guitar's tone—I couldn't hear much difference on my S/S/H Strat when I toggled the pickup switch—but that's the case with hardware high-gain rigs, too, especially when driven by a monster like the Big Muff. The effects sound great, and it's nice to have a choice between the grungy stomp boxes and the cleaner rack gear. I would have liked more variety among the speaker cab selection, and it would be nice to be able to slide stomp boxes around the virtual pedal board to change their order, but other than those small complaints, AmpliTube Metal was pure gratification.

You don't need IK's slick StompIO to use AmpliTube Metal effectively, but it does add to the experience. In addition to providing 24-bit audio I/O via USB, the sturdy foot controller has 10 buttons and a built-in expression pedal, letting you turn effects on and off, operate the wah and whammy pedals, and select presets. Its metal chassis is tough enough to survive onstage.

THE BOTTOM LINE

SEARING TONE AND AN authentic hard rock vibe make IK's AmpliTube Metal a great tool for exploring rock's extremes.

PRO	CON
DIVERSE HARD ROCK SOUNDS; FLEXIBLE SIGNAL ROUTING; BUILT-IN SPEED TRAINER	ONLY 4x12 CABS; CAN'T MOVE STOMP BOXES

STERLING REPUTATION

Ernie Ball Music Man HH Sterling 5 five-string bass

BY ED FRIEDLAND

OVER THE PAST FEW YEARS, Music Man has been developing new models and configurations for their bass lineup. The highly anticipated Sterling 5 is the company's latest low-frequency machine, and it's a welcome addition to the family. The Sterling was introduced in 1993 as an alternative to the ever-popular StingRay, and while the visual differences are subtle, the tone and feel are quite different. The five-string version offers the sonic signature of the Sterling with the added benefit of a tight, punchy B string.

FEATURES

THE STERLING 5 IS available in three pickup configurations: H (humbucker), HS (humbucker/single-coil) and HH (double humbucker). My review instrument was an HH model with a sexy Black Cherry Burst high-gloss polyester finish over an ash body, and a matching headstock. Weighing in at 10.2 pounds, the bass is right at the top end of my personal preference for heft. If it weighed much more, I might not consider using it for a long night's work, but then a strapping young lad might not even notice the load.

Like every Music Man bass, the Sterling 5's construction is top-notch and bombproof. The solid and functional hardware package features a chrome-plated hardened steel bridge with stainless-steel saddles, Schaller BM tuners with tapered posts, a five-bolt neck plate, a wheel-type truss-rod adjuster and oversized strap buttons. The rosewood fingerboard (maple is an option) has 22 wide, high-profile frets (one more than the StingRay), which are well-seated in the fingerboard, and the ends are properly filed for a smooth run up and down the gunstock oil-finished maple neck. The patented compensated nut is 1 3/4 inches wide, which makes for a comfortable spread by the time it widens to the .685-inch (17.5mm) string spacing at the bridge.

The Sterling's forward-leaning tonal signature is due in part to its use of ceramic bar magnets with steel pole pieces (as opposed to the StingRay's alnico pole pieces). The general consensus is that ceramic magnets produce a more forceful tone, while alnico is "sweeter" or more "vintage." Music Man basses have never been tame, but the Sterling certainly has a pronounced midrange bite. Its aggressive behavior is also

partly the result of the pickups being wired in series rather than in parallel as on the StingRay. This gives the pickups a slight volume boost while it brings out the punchy low-mids, making this bass perfect for hard-hitting rock, fusion or any music where you need to be heard.

The three-band active circuit offers timbral flexibility with boost/cut in the bass, mid and treble ranges, and the five-position toggle switch gives you access to the various coil combinations.

PERFORMANCE


THAT TOGGLE IS the key to unlocking the Sterling 5's wide range of great tones. It's five positions, combined with the bass's three-band EQ, make it easy to sculpt tones that are suitable to just about any style of music.

Position 1, with the switch all the way toward the bridge, gives you the back humbucker with both coils—the classic Music Man setup. The Sterling's cutting power is in full force with this setting and gives you the toothy tone that put this bass on the map. With the three-band EQ, it's possible to tailor the basic sound for cushiony lows, articulate mids, a sharp edge or a subtle mix of all three. Position 2 accesses the outer two coils (1 and 4), which would seem to compare with a J-Bass, but this setting is much brighter with more mid scoop. Although you can boost the mids with the EQ, it never stops sounding like a Music Man.

With the switch in the middle (position 3), all four coils are activated for a thick, complex tone. With this setting, the Sterling 5 has a deep, almost dub-like bottom end, yet it retains enough mid presence to bring out fingerstyle attack. Slapping with this coil combo is awesome: the highs jump out, the lows support the thump and the mids seem to back off on their own to create the perfect scoop for a glassy, full-range tone.

Position 4 gives you the two inside coils (2 & 3). It's an interesting texture, with lots of midrange focus, and it was a great platform for fuzz bass. Position 5 brings in the front humbucker (coils 3 & 4) with a full and cushy tone. I rolled off the highs for a fat blues sound that would satisfy even a die-hard blues freak.

THE BOTTOM LINE

THE STERLING 5 HAS a unique voice, a tightly focused B-string and a sexy vibe. It will certainly thrill the Music Man faithful and potentially attract some new players because of its flexibility and usefulness. 

MXR M182 EL GRANDE BASS FUZZ PEDAL

LIST PRICE \$2,550.00

MANUFACTURER:

Ernie Ball/Music Man,
ernieball.com

BODY: Ash

NECK: Maple, bolt-on

FINGERBOARD: Rosewood (maple optional)

FRETS: 22, high-profile, wide

SCALE: 34 inches

PICKUPS: Two ceramic humbuckers (as tested) wired in series; also available in single-humbucker and humbucker/single-coil configurations

ELECTRONICS: Three-band EQ, master volume, pan,

NUT WIDTH:

1 7/8 inches

STRING SPACING:

.685 inches (17.55 mm)

ON DISC

Dual humbuckers offer a wide range of tones.

The compensated nut greatly improves overall intonation.



PRO	CON
A DISTINCT-SOUNDING, TOP-QUALITY AMERICAN 34-INCH-SCALE FIVER	NONE

SUPER MOD

**Can you convert a Marshall Super P.A. to a guitar amp?
Matt Bruck tips off a lucky reader.**

I have a Marshall '71 JMP Super P.A. [a 100-watt sound reinforcement amplifier]. I tried it as a guitar amplifier, and its sounds are pretty promising: very strong and clean, but when cranked on full there is some nice Pete Townshend-like distortion (though it doesn't quite sound like 100 watts). It has four channels with Hi and Lo inputs. How do I get the maximum volume out of it? Can you offer any patching or modification hints?

—Pasi Moilanen,
Helsinki, Finland

The '71 Marshall Super P.A. is built on the same foundation as the Super Lead and the Super Bass amps of the same era. Marshall used the exact same chassis, transformers, potentiometers and capacitors. The circuit differs from a Super Bass or Super Lead of the same year, but not by much.

According to David Friedman of Rack Systems of North Hollywood California, the modification is not very complicated or involved and consists of just a few parts. Basically, the modification opens up the signal strength on the input to make it appropriate for a guitar rather than a microphone. Though the mod is simple, there's more to it than I can relate here. However, an experienced amp technician will be able to handle this mod for you with relative ease and at relatively low cost. If you can't find an amp tech in your area and would like to contact David Friedman, you can reach him by email at racksystems@yahoo.com or by phone at (818) 209-4309.

Can you suggest a fretboard conditioner that will work on all types of wood and not harm frets or leave an oily residue?

—Matthew Hunt

Dunlop's Fretboard 65 Ultimate Lemon Oil is good for all wood, and you can buy it separately or as part of the Dunlop 65 maintenance kit, which includes Formula 65 Polish and Ultraglide 65 String Conditioner. The "Dab-O-Matic" applicator top makes it easy to apply the lemon oil sparingly. In addition, check out Fender fretboard conditioner, GHS Fast Fret, and Ernie Ball's Wonder Wipes fretboard conditioner, which lets you clean your fretboard in one easy swipe and comes in a resealable container.

When I play with heavy distortion, my tone turns to mush. How can I get a clean-sounding distortion so that there is some separation between the notes?

—Darkcorpse

Clarity is the price you pay for using heavy distortion. The solution is to roll back your gain or overdrive. You'll find that you don't need as much distortion as you think you do, and you'll have more room in the mix for other instruments.



I'm in Iraq right now, and I am having issues with my guitar. I have an Aria Les Paul-style guitar. Whenever I try to restring the guitar, the fifth string always breaks at the tuning peg as I'm tuning it up. Am I doing something wrong as far as not stretching the strings or something like that?

—Charles Johnson,
SPC MIL USA

I recommend that you inspect the A string tuner. Look for sharp metal edges where the string comes out of the peg hole and where it wraps around the post. These edges, called "burrs," occur over time from normal use. While they are more common on intonation bridges, they do occur on tuners as well. Burrs can be hard to see, so look closely for them. Use either very fine wet/dry sandpaper (1200 grit should be fine) or a fine needle file and brush over the peg and string hole very gently. Don't use much pressure or you may ruin the peg's metal finish and introduce imperfections that will cause further problems for you.

The locking nut of my Jackson Dinky is dead. The screws don't tighten anymore. I think I need to change the locking nut, but I don't know where to buy one.

—Mauricio Mendez, Mexico City, Mexico

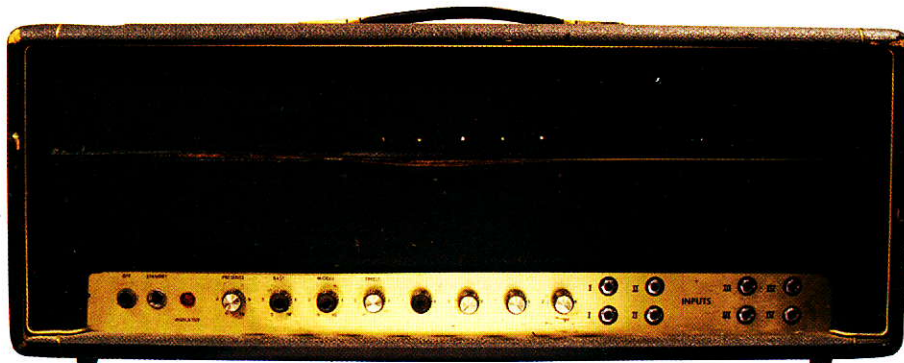
Ask your local Jackson dealer to order the part for you, or order it from Music Parts Guru (musicpartsguru.com), Jackson's national parts distributor in the United States. Take the guitar to any authorized Jackson service location if you need help installing the nut. Jacksonsguitars.com/resources/service_centers contains a list of authorized Jackson service centers worldwide. 🌟

Reader Pasi Moilanen's Marshall Super P.A. See more of his gear at koti.welho.com/pmoilanen/

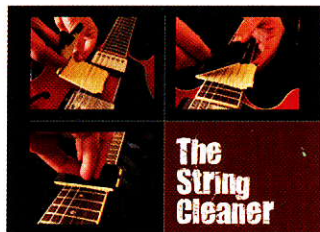


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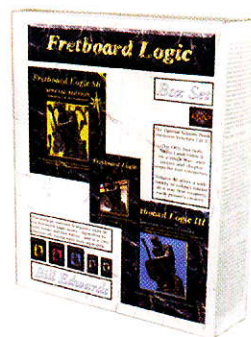
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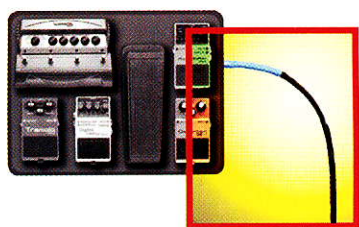
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SHOK THERAPY

Staind's Mike Mushok keeps sonic woe away with his combination of Marshall and Diezel amps.

By NICK BOWCOTT

>>>DESIGN PHILOSOPHY At the heart of Staind's baritone-wielding guitarist's rig lurk two distinctly different but complementary all-tube amp setups: a Diezel VH4 head and a Marshall rack that pairs together a JMP-1 MIDI preamp and an EL34100/100 power amp. "I've always loved the Marshall preamp/power-amp sound," Mushok explains. "It really cuts through, especially in the mid and high-mid areas, while the Diezel has a great low end. The combination of the Diezel's four channels with corresponding programs on the Marshall really makes a fuller, broader sound—from an

ultra-clean tone to a heavy distortion and everything in-between."

To further blend the unique tonal characters of this pairing, each setup drives two Marshall 1960B 4x12 cabinets (only the bottom four cabinets are used). The cabinets are arranged so that, starting with the leftmost cabinet, the Marshall setup drives cabs one and three and the Diezel drives two and four.

>>>CONTROL ISSUES The Marshall JMP-1 and Diezel VH4 are both MIDI switchable, as is the guitarist's faithful Lexicon MPX G2 effect processor. "I use a Bradshaw switching and looping system to control everything," Mushok explains. "I do all my own switching, and usually

“THE DIEZEL VH4 IS THE MOST VERSATILE AND BEST-SOUNDING FOUR-CHANNEL HEAD OUT THERE.”

it's never more than three or four sounds per song. Each bank on the controller has four sounds, and I have a total of 12 banks programmed."

>>>FAVORITE PIECE OF GEAR "My PRS SE Signature Baritone. It's the guitar I've always wanted. It sounds great, and it does exactly what a baritone should do, which is stay in tune and be easy to play."

>>>SECRET WEAPON "My Diezel VH4, because it's such an amazing amp. I discovered it when we were recording *Break the Cycle* in 2000. To me, it's the most versatile and best-sounding four-channel head out there."

Special thanks to Mike's tech, Wookie, for his invaluable input on the rig.

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